

PROCEEDINGS

OF THE

National Speech Arts
Association

Seventeenth Annual Convention

Held at Oak Park, Illinois

June 29-July 3, 1908

OFFICIAL REPORT

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Association.

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The National Speech Arts Association

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Chairman Credential and Extension Committee

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LITERARY

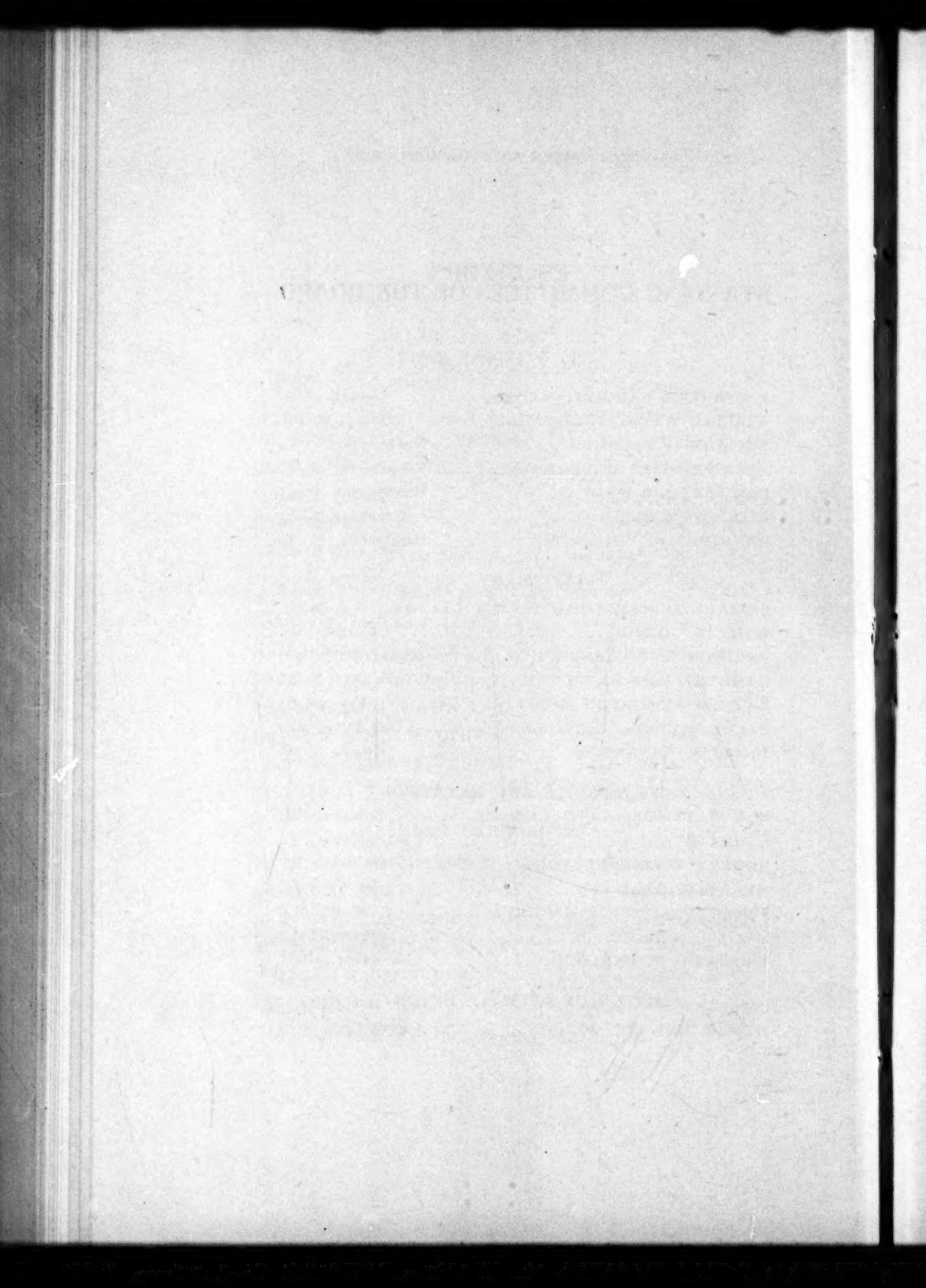
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THOMAS C. TRUEBLOOD.....	Ann Arbor, Mich.

EDITOR OF OFFICIAL REPORT

HENRY EVARTS GORDON.....	Iowa City, Iowa
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Constitution

(Adopted June 29th, 1906.)

ARTICLE I.—Name.

This body shall be called the National Speech Arts Association.

ARTICLE II.—Object.

To promote the advancement of the speech arts and to unite in closer professional and personal relationship all who are working for this advancement.

ARTICLE III.—Membership.

Section 1. Active Membership.—Any teacher of the speech arts (oratory, elocution, debate, dramatic expression, voice culture for speech, physical culture), or any author of works upon these subjects; any public reader, public speaker, or professional actor shall be eligible for active membership.

Sec. 2. Requirements.—For active membership the applicant shall have a general education equivalent to graduation from a high school, and in addition shall be graduated from some recognized school of speech arts, or shall have had the equivalent of such training in private under a teacher of recognized ability; and furthermore, shall have had at least two years' professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course, or shall be a person of recognized professional standing.

Sec. 3. Associate Membership.—All persons not eligible to active membership shall be eligible to associate membership. Associate members shall not be entitled to vote or to hold office, but may speak on the floor of the convention upon invitation of the presiding officer.

Sec. 4. Honorary Membership.—Persons of eminence in the profession, or such as may have rendered conspicuous service to the speech arts, may be elected to honorary membership.

Sec. 5.—Membership Fee.—The fee for active membership shall be \$5.00 for the first year, payable on application for membership, and \$2.00 for each succeeding year.

The fee for associate membership shall be \$2.00 for the

first and for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership. Active members who entail loss of membership by non-payment of dues may be reinstated by the payment of arrears in full or by payment of \$5.00.

Sec. 6. Election.—Members shall be elected by the Board of Directors. The name of each applicant recommended by the Committee on Credentials and Extension shall be posted in some conspicuous part of the hall of meeting at least twelve hours previous to election.

ARTICLE IV—The Official Body.

Section 1. Officers.—The officers shall be a President, two Vice-Presidents, a Secretary and a Treasurer, elected annually; and twenty-one Directors, seven of whom shall be elected each year, and whose term of office shall be three years. The President, Vice-President, Secretary and Treasurer shall be ex-officio members of the Board of Directors. The President shall be a member ex-officio of all standing committees. All officers and Directors shall be elected by ballot.

Sec. 2. Committees.—There shall be three standing committees: Ways and Means Committee, Literary Committee and Committee on Credentials and Extension, who shall be elected annually. The Ways and Means Committee shall have charge of and be responsible for the financial management of the Association for the current year. The Literary Committee shall have charge of the literary program. The Credentials and Extension Committee shall have charge of membership and extension.

ARTICLE V.—Bills.

The chairman of the Board of Directors shall approve all bills presented to the Treasurer for payment.

ARTICLE VI.—Ballot by Mail.

In case of business of an immediate nature the Board of Directors may vote by mail upon questions submitted by the President.

ARTICLE VII.—Meetings.

The annual conventions of the Association shall be held at such times and places as the Board of Directors may suggest and the Association determine.

ARTICLE VIII.—Alterations.

Alterations of this Constitution may be made by a two-thirds vote of the members present at any annual meeting, provided notice of the same shall have been given through the official organ in the issue of the month previous to the month of the annual meeting, said notice having the signature of the President of the Association or of three active members.

BY-LAWS

Rules of Order.

Roberts' "Rules of Order" shall be the authority governing the deliberations of this Association, the Board of Directors and all committees.

Quorum.

Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of twenty-one active members.

RULES DEFINING DUTIES OF OFFICERS AND COMMITTEES

(Adopted 1907.)

Duties of Officers.

The President of the Association shall be the executor, administrator and literary head of the organization. He shall have the power to appoint all regular committees not appointed by the board, such as Interpretation, Teaching, Pronunciation, Necrology, and others. He shall preside at annual conventions, may conduct a vote by mail, and attend to all ordinary duties devolving on the presiding officer.

The Vice-Presidents, first and second, the Secretary and Treasurer, shall attend to those duties which fall to such offices.

Duties of Chairmen.

The Chairman of the Board of Directors shall be the business head of the association, shall preside at board meetings, shall throughout the year have charge of all business matters relative to the convention, let all contracts for printing and stationery, authorize all expenditures of money, shall O. K. all bills.

The Chairman of the Board of Directors shall keep on file reports of all committees of the board, and transfer the same to his successor, together with a statement of his actual duties while in office, and any other information that may serve to establish and maintain a stable policy for the Association. All committees of the Board of Directors shall be under the immediate supervision of the board and President of the Association.

The Chairman of each Committee shall report to the chairman of the Board of Directors, a summary of work done and progress made the first of each month beginning the fourth month after the convention.

Duties of the Literary Committee

The Literary Committee shall arrange the regular convention program. The section committee of the Association, such as the Committee on Interpretation, and Teaching, shall be appointed by the President of the Association, but they shall arrange their own program and be responsible for the same to the Chairman of the Literary Committee.

Only active members of the Association shall appear on the actual program of the convention, except by the consent of the President.

A tentative program shall be issued not later than sixty days before the date of the annual convention, and material for same shall be in the hands of the Chairman of Credentials and Extension Committee at least seventy-five days before the date of the convention, and in the hands of the editors of the official organ in time to be published in the May issue.

Duties of the Ways and Means Committee

The Ways and Means Committee shall have charge of all details relating to the entertainment of the annual convention: such as securing hall of meeting, appointing and directing local committees (music, press, reception, hotel and others); appointing door-keepers, ticket-takers, messengers, etc.; nominating, for the Literary Committee, local speakers for the opening day's program; placing placards and other necessary bulletins at hotels and halls; and shall care for all other details pertaining to the housing, comfort, convenience and best interests of the convention.

The Chairman shall send to the Chairman of the Extension and Credentials Committee for publication not later than ninety (90) days before the annual convention, the names of hotels and boarding houses, with rates, names of chairmen of local committees, names and location of hall of meeting, and any other necessary information.

Duties of the Extension and Credentials Committee

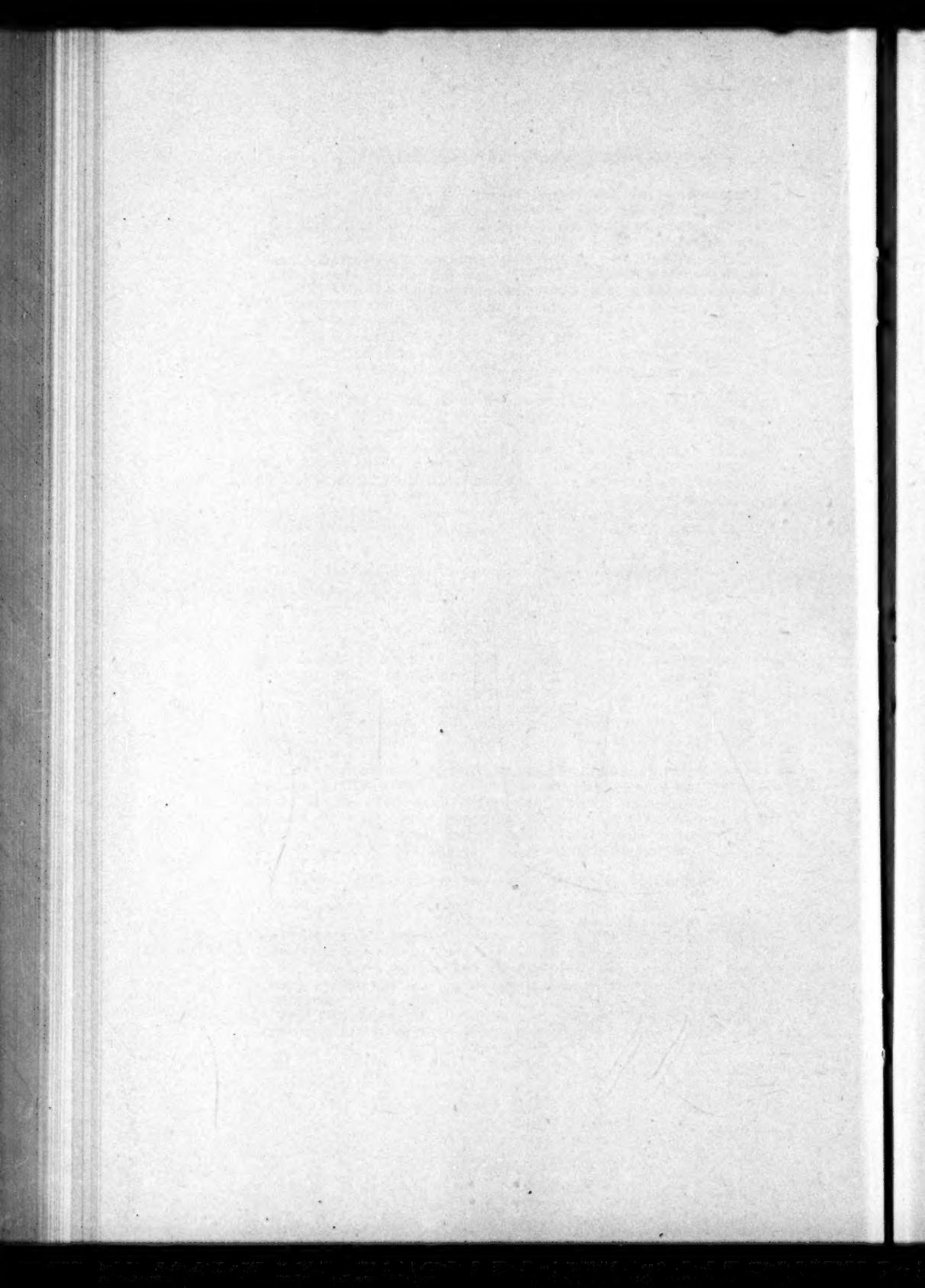
The duties of this committee shall be two-fold:

1. To publish and distribute all extension literature, including the tentative program, which shall be issued not later than sixty (60) days before the annual convention.
2. To pass upon the eligibility of all applicants for membership, and to report their names to the Board of Directors.

The Chairman of the Committee shall transfer to his successor all extension material, or copies thereof, such as

blanks and literary forms, circular letters, bulletins and indexes, together with an outline of his policy to be used at the discretion of his successor, or by the direction of the Board.

The expenditures of the Extension and Credentials Committee shall not exceed \$125 a year, unless a further outlay be authorized by the Chairman of the Board.



THE
NATIONAL SPEECH ARTS
ASSOCIATION

Seventeenth Annual Convention
at
Oak Park, Illinois
June 29-July 3, 1908

Nakama Hall
Oak Park Avenue and Lake Street

OFFICERS

HANNIBAL A. WILLIAMS, President.
61 S. Union Street, Cambridge, N. Y.

MISS CORA M. WHEELER, First Vice-President.
5 Hobart Street, Utica, N. Y.

MISS MIRIAM NELKE, Second Vice-President.
245 N. Academy Avenue, Provo, Utah.

MRS. ELIZABETH MANSFIELD IRVING, Secretary.
936 Spitzer Building, Toledo, Ohio.

JOHN RUMMELL, Treasurer.
101 Hamilton Street, Buffalo, N. Y.

DIRECTORS

ROBERT IRVING FULTON, Chairman.
Ohio Wesleyan University, Delaware, Ohio.

Literary Committee.

ADRIAN M. NEWENS, Chairman.
Iowa State College, Ames, Iowa

MISS MARY A. BLOOD, Steinway Hall, Chicago.

WILLIAM WEBSTER CHANDLER, Ursinus College, Collegeville, Pa.

HENRY GAINES HAWN, Carnegie Hall, New York City.

MRS. CATHERINE OLIVER MCCOY, Kenton, Ohio.

JOHN PHILLIPS SILVERNAIL, Theological Seminary, Rochester, N. Y.

MRS. JESSIE ELDRIDGE SOUTHWICK, Chickering Hall, Boston, Mass.

Committee of Ways and Means

MRS. BELLE WATSON MELVILLE, Chairman.
465 Kenilworth Avenue, Oak Park, Ill.

E. M. BOOTH, 471 Fullerton Avenue, Chicago, Ill.

CHARLES MONTAVILLE FLOWERS, Norwood, Cincinnati, Ohio.

ROBERT IRVING FULTON, Delaware, Ohio.

ALBERT S. HUMPHREY, Westport High School, Kansas City, Mo.

MISS CORA MARSLAND, State Normal School Emporia, Kansas.

WILLIAM HENRY SAUNDERS, 1407 F Street, N. W., Washington, D. C.

Committee of Credentials and Extension.

R. E. PATTISON KLINE, Chairman.
700 Steinway Hall, Chicago, Ill.

MISS LAURA E. ALDRICH, 2393 Kemper Lane, Cincinnati, Ohio.

PRESTON K. DILLENBECK, Tenth and McGee Streets, Kansas City, Mo.

MISS MARIE WARE LAUGHTON, 418 Pierce Bldg., Boston,
Mass.

THOMAS C. TRUEBLOOD, University of Michigan, Ann Arbor, Mich.

MRS. ELIZABETH H. WALTON, 2005 G. Street, N. W., Washington, D. C.

JAMES A. WINANS, Cornell University, Ithaca, N. Y.

SPECIAL COMMITTEES

Section 1—Methods of Teaching.

A. S. HUMPHREY, Chairman, Kansas City, Mo.

Section 2—Interpretation.

R. E. PATTISON KLINE, Chairman, Chicago.

LOCAL COMMITTEES

Reception Committee.

Mrs. Belle Watson Melville. Mrs. Virginia A. O'Neil.

Miss Anna Mathews Mrs. Herbert L. Kelso.

Miss Everelda Waters. Mrs. Oranne Truitt Day.

Miss Cora Griffen. Mrs. Phoebe Roberts Hedrick.

Mrs. Lucy Shaw Edwards. Mr. Elias Day.

Mrs. Roy Hall. Mr. J. K. O'Neil.

Mrs. Mary K. Ames Denney. Miss Mabel Postlewaite.

Mrs. Irene Schooley Jackson.

Program

Monday, June 29

11:00 a. m. Registration, Headquarters.

2:00 p. m. President calls meeting to order, Nakama Hall.

Invocation

REV. GEORGE LUCCOCK, Pastor First Presbyterian Church

Address of Welcome.
MR. JOHN FARSON.

Welcome— In the Name of Education.

MR. JOHN CALVIN HANNA, Principal Oak Park High School.

Surrendering Keys of Oak Park to the Convention.
PRESIDENT N. C. HAMILTON.

President's Address
HANNIBAL A. WILLIAMS.

Monday Evening, 8 o'clock

8:00 p. m.—Warrington Theater.

Tenor Solo RALPH R. LAUGHLIN,

Recital—"Merely Mary Ann"
MISS JENNIE MANNHEIMER, Cincinnati, Ohio.

A Group of Shakespearian Songs
MR. LAUGHLIN.

Recital—"The Lost Word"
MR. ALBERT S. HUMPHREY, Kansas City, Mo.

Tuesday, June 30

9:00 a. m.—Section 2—Interpretation—Nakama Hall
R. E. PATTISON KLINE, Chairman

The relation of the Mental Picture to Effective Vocal Interpretation.
J. Q. ADAMS, Alma, Mich.

10:00 a. m.—General Program—Nakama Hall.

Papers—Selection for Public Interpretation.
GEO. C. WILLIAMS, Ithaca, N. Y.

Paper—Equation of Audience.
MISS SYBIL M. LENTNER, Ames, Iowa

Papers—Equation of Reader.

MISS LUCY D. JENKINS, Delaware, Ohio
A. E. TURNER, University Place, Neb.

Address—Ends to be Reached in Public Interpretations.

ROBERT I. FULTON, Delaware, Ohio

12:00 m.—Section 1—Methods of Teaching.

ALBERT S. HUMPHREY, Chairman, Kansas City, Mo.

Topic—Contests in Declamation and Oratory.
DWIGHT E. WATKINS, Akron, Ohio

Topic—The Teaching of Public Speaking in College.
Opened by FREDERIC METCALF, Marion, Ind.

Discussion.

E. F. BIDDLE, Galesburg, Ill.

8:00 p. m.—Warrington Theater.

A Song.

MISS IDA BURNAP HINSHAW

Recital—"Mars-Chan"

MRS. FENETTA HASKELL, St. Louis, Mo.

A Song.

MRS. HINSHAW

Recital—Sketches from "Hamlet."

MR. J. W. BABBIT, New York City

Wednesday, July 1

9:00 a. m.—Section Interpretation.

MRS. ANNA P. TUCKER, Chairman

The Interpretation of Subjective and Objective Literature.

MRS. ANNA P. TUCKER, Cleveland, Ohio

Illustrations—

"My Ships"

ELLA WHEELER WILCOX

"A Royal Princess"

CHRISTINA ROSSETTI

From "If I Were King"

JUSTIN H. McCARTHY

Villon pulled a rose from a bush by his hand and mused pensively as he gazed into its crimson heart:

"The petals of my reign are falling from me full of life, full of color, to the end. Shall I win this wonderful woman? Am I mad to hope it? If I lose it is a short shrift and a long rope at the end of a dazzling dream.

"But if I win, how will it be, I wonder, to marry my heart's desire, to grow old sedately, to live again with the children on my knee, a little Francois here more honest than his father, a little Katherine there less comely than her mother!"

As if dismissing the phantoms of his fancy he exclaimed:

"Run away, my dear dream children, to your playground of shadows where you belong, for your father may be hanged tomorrow, and he fights for love and life tonight."

9:30 a. m. What Considerations Should Govern in Deciding the Extent to which the Realistic or the Suggestive Method Should Be Used in Oral Interpretation?

ADRIAN M. NEWENS, Ames, Iowa

10:00 a. m. General Program.

Address with Charts and Illustrations.
Physiology of Voice Culture.

DR. A. O. GRIFFIN, Ann Arbor, Mich.

Twenty-five Minutes' Open Interrogation.

Paper—Voice Culture in University Courses.
MISS MARGARET E. S. FEE, Vermillion, S. D.

Recitals—Voluntary.

12:00 m. Section 1—Methods of Teaching.

ALBERT S. HUMPHREY, Chairman, Kansas City, Mo.

Topic—The Broader Preparation.

Opened by MISS ELLEN HANSON, Oxford, Ohio

Discussion.

FRANK BROWN, Des Moines, Iowa

8:00 p. m. Warrington Theater.

Music.

Lecture—"Literature and the Community."
S. H. CLARK, Chicago University

Thursday, July 2

9:00 a. m. Section 2—Interpretation.

R. E. PATTISON KLINE, Chairman

The Relation of Technique to Inspiration in Vocal Interpretation.

J. WOODMAN BABBITT, New York City

9:30. Should the Interpreter of Dramatic Literature from the Platform Imitate the Methods of the Actor, or Attempt to Reproduce the Business of the Stage?

Some Reasons for and Against the Use of the Reader's Desk and the Printed Page in Platform Interpretation.

MRS. NETTIE SHREVE BAYMAN, Boston, Mass.

10:00 a. m. General Program.

Papers—A New Needed H. S. Course.

W. K. WICKES, Syracuse, N. Y., H. S.

A. S. HUMPHREY, Kansas City, Mo., H. S.

Paper—Courses That Should Be Developed in a Woman's College for Women.

MISS MARY A. BLOOD, Chicago, Ill.

Papers—Courses That Should Be Developed for Men in a University.

C. E. BLANCHARD, Columbus, Ohio

W. W. CHANDLER, Collegeville, Pa.

12:00 m. Section 1—Methods of Teaching.

ALBERT S. HUMPHREY, Chairman, Kansas City, Mo.

Topic—Presentation of the Great Drama in Schools and Colleges.

Opened by MISS CORA MARSLAND, Emporia, Kansas

Evening—Informal Reception.

The local committee in Oak Park has arranged a most unique and promising entertainment for Thursday afternoon and evening. The River Forest Tennis Clubhouse has been procured for this day, where the members may go and enjoy the beautiful forest of oak trees surrounding it, lounge about the house and porches, visit with each other, and grow loquacious over the supper which will be served in the clubhouse at 6 o'clock. The evening will be taken up with an informal program on "The Art of Getting Acquainted."

Friday, July 3

9:00 a. m. Section II—Interpretation.

R. E. PATTISON KLINE, Chairman

Practical Methods in Securing Interpretive Values in Reading in the Public Schools.

MR. W. K. WICKES, Syracuse, N. Y.

MISS CORA MARSLAND, Emporia, Kan.

General Discussion.

10:00 a. m. General Program.

Paper—Scientific Basis of the Speech Arts.

HENRY E. GORDON, Iowa City, Iowa

Paper—Secrets and Service or Altruism of the Profession.

ALBERT H. JOHNSTONE, Madison, Wis.

Addresses—How to Strengthen the Position and Work of the N. S. A. A.—

Artistically.

MISS MARIE WARE LAUGHTON, Boston, Mass.

Educationally.

J. Q. ADAMS, Alma, Mich.

In Organization.

MRS. ELIZABETH M. IRVING, Toledo, Ohio

In Service.

Speakers Appointed by the President

12:00 m. Business Meeting.

8:00 p. m. Warrington Theater.

A Group of Original Songs.

MRS. CARRIE JACOBS BOND

Recital.

MRS. PHOEBE MAE ROBERTS-HEDRICK, Oak Park, Ill.

Songs.

MRS. BOND

Adjournment.

PROCEEDINGS
OF THE
National Speech Arts Association

Seventeenth Annual Convention

Held at Oak Park, Illinois, June 29th-July
3rd, 1908.

Nakama Hall, Oak Park, Ill., June 29th, 1908.
2:00 p. m.

President Williams:

The convention will be opened, Fellow Members and Ladies and Gentlemen, with an invocation by Reverend Mr. Marshall of the Second Presbyterian Church of Oak Park.

Mr. Marshall:

Let us pray. Almighty God, the Giver of all life, the fountain of all knowledge, we look up to Thee. Thou hast given us minds with which we can think of Thee; Thou hast given us hearts with which we can get in touch with Thee; Thou hast given us lips with which we can speak Thy praise. We invoke Thy blessing in our gathering to-day. Do Thou enable us to do all, whether it be in word or in deed, in the name of the Lord Jesus, and as we seek improvement in the art of speech, may it be with an eye single to Thy honor and glory, with a desire to seek first the kingdom of God and His

righteous way. May all that is done be done to the honor and glory of Thy great name, and to Thee will we ascribe the praise now and forevermore, Amen.

President Williams:

Fellow members, I have great pleasure in introducing to you one who is already known to many of our members, our esteemed Chairman of the Committee of Ways and Means, Mrs. Belle Watson Melville, of Oak Park.

Mrs. Melville:

I am sure that by the time you have been in Oak Park the prescribed five days, you will find that the people of this small suburb of a great city are just a little more intelligent than any people you have ever seen. I know that Mrs. Irving and some of the other people from Toledo are here, but nevertheless we think that we do know just a little more, and we owe this very largely to the leading spirit in educational line in this suburb, the gentleman I am about to introduce to you, the principal of our High School, Mr. John Calvin Hanna. (Applause.)

Mr. Hanna:

Delegates to the Speech Arts Convention, ladies and gentlemen. In Shakespeare's play, "Much Ado About Nothing," you will remember that delightful fellow Dogberry, who has become one of the greatest creations of literature, had gathered about him the night watch, and combined injunctions to them as to how they should conduct themselves and preserve the peace with philosophizing on life in general, and while he was thus engaged there were recommended to him two of the members of the watch as suitable for the office of constable, on the ground that they could read and write, and Dogberry, leaning back and com-

placently stroking his chin, delivered himself thus: "To be well favored is a gift of fortune, but to read and write comes by nature." (Laughter.) No doubt the audience which listened to his words of wisdom agreed promptly, but I take it, Mr. President, that this convention is called or this association exists to demonstrate the falsity of Dogberry's conclusions, and to prove that reading and writing do not come by nature, but by very careful instruction and training. You are to be welcomed by officials representing our village, our village of which we are proud, and by others who will welcome you in a social way. To me falls the lot, and I appreciate highly the honor of welcoming you from the educational side of Oak Park. Now we have a way in Oak Park of saying to ourselves, and in fact the words have been by us formally adopted as the motto of our High School in this village, "The best is none too good for us," and we want to say to our visitors that the best is none too good for them. We hope to be as hospitable, and perhaps a little more hospitable in our feelings and perhaps a little more hospitable in our language, than the gentleman who once, when asked where he was living then, answered by giving the street and number, stating that it was down near the canal, and then with much unction added "I do hope if you are down that way that you will drop in." (Laughter and applause.) I take it that this meeting is called not merely for the purpose of discussing the important problems presented to you as a body representing as you do a profession of great importance, but perhaps it has been called for the purpose of showing us how to read and how to speak, helping us over the hard places somewhat as Sam did Josiah. Now Sam and Josiah attended the same school. Sam was little and bright and quick and shifty. Josiah was large and stu-

pid and slow, and could hardly read at all, and the lesson was about the first president of the United States. Now Josiah had formed the habit of leaning upon Sam and listening for his whispered promptings. Sam, his friend, stood beside him and pronounced each word in a whisper so that Josiah would know what to say next, and it went something like this: Says Sam in a whisper, "George," and Josiah said "George," "Washington," "Washington;" "was," "was;" "the," "the;" "Father," "Father;" "of," "of;" "his," "his." Now the next word was a puzzler even for Sam. So he said "Skip it." "Skip it." Perhaps thus our friends who are gathered here, Mr. President, and the others who are to come, are going to show us when to go right on, when to make it prose, you know, and when to skip it and make it poetry. There is a song which the children sing on the street, you doubtless have heard it: "Reading and writing and 'rithmetic, Taught to the tune of a hickory stick." I wonder how many of you people remember the first lesson you had in school in reading, the first time you read before the class in school. I remember my first experience. I had learned to read before I went to school, picked it up as youngsters do, and when I went to school I was called upon to read a certain classic—I wonder if the memory of any one here goes back that far, to the time when we used that old edition of McGuffey's Reader as it was used in the 60's. No? I see I shall have to tell this from my own memory. The story was illustrated, and it went something like this: "I love this fine horse, his large head and long tail and dark eye." You don't remember that, but perhaps you remember some of the others that were just as funny. There was one about "The Cat and the Kit." It went "The cat is the dam of the kit." Now if any of you have profane thoughts

when you hear this, you will please dismiss them. "May I go to the kit? No, you must not go to the kit. Why must I not go to the kit? You must not ask why you must not go to the kit, but you must do as you are bid," closing, as you see, with a moral lesson of importance. This style of lessons that used to be in the old book very easily lent itself to being burlesqued, and I remember a book published, I think, by Van Antwerp, Bragg & Company of Cincinnati, which was wholly devoted to burlesquing the first reader lessons of the day. One of those I remember well. It was illustrated, and the subject was "James and His Pets," and it went like this, "Look at James and his pets. James will soon feed his pets." James in the picture was represented as clinging to a post which stuck out of the water five or six feet and was located in an illimitable waste of water, and all about him were his pets, open-mouthed alligators. So you see the illustrations were an important part. (Laughter.)

I think I am not giving utterance to an entirely new sentiment when I say that most of the reading, the vocal utterance in reading, of the present time, is perfectly abominable. Children, you know, learn to read from each other rather than from their teachers. That is, I mean to say they imitate each other's faults of inflection and pause and enunciation and all the rest of it, and nobody corrects them, because it is a tremendous task to correct faults which are learned by imitation, and therefore when you hear a program given by the children—it doesn't make any difference when or where it is given—the same abominable style of reading is presented. Let me see if I can give an example of one of these programs. I think you may recall at least the general style of them. (Recites in sing-song way):

"Beside the Moldau's rushing stream, with the wan
moon overhead,
There stood, as in an awful dream, the army of the
dead."

Now when they grow up, you know they don't do it very much better. (Also in sing-song manner):

"To be or not to be, that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of an outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them."

Abominable! Of course it is abominable. This is an exaggeration, but perhaps the illustration will point the truth.

I have felt for a good while that one of the most important elements in the excellent work, influential work, done in this great state by the Illinois State Normal University down at Normal, founded back in the 50's, was in the fact that great stress was put on careful enunciation and careful and intelligent reading. I remember so well the way in which the gifted President, lately deceased, of that institution, in its early days, Dr. Richard Edwards, used to rise on his toes—I don't mean that that was necessary in the way of emphasis, but his spirit was right—when he said "Young people, you must rise to these responsibilities. The future is looking down upon you, and you must be prepared to meet the possibilities of the future." He used to shake his head and bring out the words with great force. I remember also Professor Metcalf, who used to be so deeply interested in the "Tilda E" which he used to bring out in the word "Early" and "Further" with great unction, and when I afterwards went to Ohio and used to hear him, instead of saying Ohio, say Ohiu, and talk about the Cincinnati Enquirer, it came rather as a shock to me.

I remember hearing a papal legate, one Monsig-

nor Capel, make an address in Wisconsin, in 1884, and in that discussion he dwelt upon the importance of care in enunciation and expression in order to make oneself heard in addressing a public audience, and he laid down a law, a simple rule. He said that he believed that much of the failure to be heard on the part of public speakers was due to the fact that too little care was given in the enunciation of consonants, those letters, those consonants made by the complete or partial closing or stopping of the stream of breath, as distinguished from vowels, which are produced by merely changing the shape of the air passage; and he laid this rule down. He said "Take care of the consonants and the vowels will take care of themselves," and he said that our usual practice seemed to be just the other way, that our rule was to take care of the vowels and the consonants will take care of themselves, and nobody can hear what we say. I believe that that very thing, perhaps, is one of the principal reasons why so many cannot make themselves heard, or find it difficult to be heard, over the telephone, there is too much vowel, and lack of care with the consonant; too much wind, let us say—they blow the thing all the time, always dwelling on the vowels instead of giving attention to the consonants. The relation of this art which you represent to many arts is vital, yet often forgotten, so much so that the form in which something is presented often ruins the lesson. You know the story of the English clergyman who was giving a talk to his flock, and it was the story of the prodigal son. He went on and said "There was once a man, don't you know, who had two sons, and after they had lived together for quite awhile, for years and years, one of them, the younger son, came to his father, you know, and said 'Father, I would like to have my share of the property. I want to go away and

make my way in the world.' And the father didn't want him to go—you know they had been together for many years—but he finally acceded to his son's request, you know, and sold what he had and divided it, and gave his son his share, and the son went off around the world and spent his money very fast, you know, and finally spent all he had, and then he looked back to the time, to the long period, don't you know, that he had been with his father—he had lived with him for years and years, you know, and said 'I will arise and go to my father.' And when he came back his father saw him coming and went down and welcomed him with great heartiness—he hadn't seen him for years and years, you know—and so he said to the other brother 'Bring the fatted calf.' And the fatted calf had been fatted for years and years, you see—no, not for years and years, but he said bring the fatted calf." If this association through its influence will lead to increased care in the matter of plain, simple reading, distinct enunciation and careful, thoughtful reading in the public schools of the country, it will have accomplished much, and will deserve, and no doubt receive, the gratitude of a long suffering public, and in such an effort, it will, I assure you, receive the full and hearty co-operation of all the intelligent educators of the country.

There is a relation, a distinct and vital relation, again, between this art and the art of pulpit oratory. A man who has a good delivery, who speaks well, who is a good speaker, what a power he is in the pulpit! There are many colleges and universities which offer courses of recognized importance in this art. Those of us who live in Oak Park, and have lived here for a number of years, remember with respect and reverence the name of Professor Chamberlain, long associated with the Chicago Theological Seminary, and we remem-

ber that among the charms of his character and gift of his education, not the least was his perfect reading. No doubt each one of us whose memory reaches back to the days when Professor Chamberlain was here, recall some occasion when he delighted, entertained and uplifted his audience by his great gift in that way. I remember him standing firmly against what might be called the super-mechanical effect of some elocutionist, that form which comes out, you know, something like this: "Ring out, ye bells." (Pronounced with much affectation.) That sort of thing he hated with a perfect hatred, and such form of elocution, it seems to me, if I may be allowed to speak on such a subject, bears a relation to proper and real elocution somewhat analogous to the relation borne to real dramatic art by that form of dramatic effect which is produced by the villain tying the maiden on the railroad track where the express train is coming down the track. There is a relation between this art which is hardly recognized as an art, and that is the art of story telling, important even in this busy hurried day of the world, if not as important as it was in the primitive day when the patriarchs sat about the fires and told stories to the young. Many of us have heard and been charmed by the story telling gift of Miss Finch, a wonderful gift she had in that way.

We have, I am sure, local representatives of this art who must be recognized among you as worthy representatives of all that is good and high and noble in the elocutionist's art. There are some young women to whom I may, I think, refer, who have been in our public schools. When I mention Miss Postlewaite, and Miss Schooley and Miss Lytle, and then when I talk of those among the professional elocutionists, Mrs. Denney and Mrs. Eddy and our own Mrs. Melville, I think I am

able to show you that Oak Park is interested in the things you are interested in, and we hope it may be shown to you plainly that you are abundantly welcome to this suburb of Chicago, and that we are deeply interested in the appreciative of the good things that you are about to present to us. (Applause).

Mrs. Melville:

When I told the Committee on Place of Meeting at Toledo last year that I was sure the association could come to Oak Park and be well received, because we had in our midst so many readers and teachers of this art of ours as has already been referred to by Professor Hanna, I felt certain that I would have at least a good backing among those that are associated with us in thought if they have not been associated with us before in fact, and I hope that those who are here from away will be sure to meet our local committee, and our local committee must go far to make these people feel at home. As a number of us, fifteen or sixteen representing this art have been living in Oak Park during these years, I think we have been found quite harmless, and still I wouldn't ask you to this city of rest—I believe it is called "Saint's Rest" or something of that sort, referring to Oak Park—without getting the permission of our chief executive. I have been asked a great many times by members of our profession since their arrival in the city, if we belonged to Chicago. We do not belong to Chicago; we are prohibition strictly (Laughter). We are a village, and are not a part of Chicago. We have with us this afternoon the president of this village, who I am sure will be very kind as long as we behave ourselves, but if we should get to cutting up any didoes, he might turn lord high executioner or something of that sort. I now have the honor of introducing to you

Mr. Hamilton, President of Oak Park. (Applause).

Mr. Hamilton:

Mr. President and ladies and gentlemen of the Speech Arts Association. A group of laborers in the street were discussing the execution of a criminal, and executions in general, when one of them, an Irishman, said: "Down in New York State they don't hang thim any longer. They sit thim down in a chair and kill thim with elicion" (Laughter). I understand it to be one of the objects of this association to make this kind of a death as painless as possible (Laughter).

I am told that you come to this meeting from all parts of our great country, from the North, the South, the East and the West, and I may say that you have made a wise choice in your meeting place. You have come to the meeting place of the waters, or perhaps I should rather say the place where the waters part. This oak-crowned ridge running right through this village is the dividing line between the Atlantic Slope and the great Mississippi Valley, and it would perhaps be no exaggeration to say that the rain which falls on one side of this building joins the flow of the great inland river and finds its way to the sun kissed waters of the Mexican Gulf, while the rain which falls on the other side of the building seeks the blue waters of Lake Michigan, and by way of Niagara's torrent and the broad St. Lawrence, to the White Atlantic, where it beats upon its rocked ribbed coast.

I am not here today, however, to make a speech to you, nor, although Mrs. Melville intimated something about a lord high executioner, I am not here to either execute you or wreak any cruel or unusual punishment upon you by means of elocution or otherwise (Laughter). I am come on behalf of the people of Oak Park, whose representative I am, to bid you welcome to our village.

You are very welcome. We are glad that you have honored us by this visit. As Mrs. Melville has said, this is a prohibition town, and we cannot invite you to partake of spirituous refreshments. We will, however, open the wine of good fellowship and try to make you feel at home, and when you depart from here, like the rain drops, to your several places, we shall remember your visit with pleasure and we shall wear you in our heart of hearts until you come again. (Applause).

President Williams replied as follows:

Gentlemen, the annual conventions of the National Speech Arts Association are occasions at which members of our profession gather for friendly intercourse, for exchange of ideas and experiences, and for inspiration to aid us in the better performance of labor in the various departments of our professional work. Our mission is to promote the cause of free speech; not free speech, the usually accepted narrow term, but free speech in its larger, wider sense, in that every man, woman and child may be taught free speech; that is, to speak freely, with ease, and graceful force.

We believe that the children of the public schools should not only be taught to read, but they should be made proficient in plain reading, in enunciation and phonetic analysis. They should be taught to read understandingly and effectively. By means of these annual conferences teachers of reading are brought together, and by comparison of methods and by various other helps they are striving for the achievement of this much to be desired end.

We believe that students in the public schools should be made acquainted with good literature, and should be able to interpret it intelligently; and not only should they be trained in the art of public speaking, but they should be taught to

express their own thoughts with freedom. The success with which this is now being done in colleges, by means of oratory and debates, (the introduction and furtherance of which is due in no small measure to efforts put forth by the members of this association), has already extended to certain high schools, and in the future more time will undoubtedly be given to this admirable means of discipline and self-culture in the various institutions of learning.

Most of us come to this charming suburb of your great city, weary from a long season of strenuous labor; many have traveled across various states, to be here at this time, and I am safe in saying that all of us have made personal sacrifices to be in attendance; therefore these cordial welcomes, this twice extended hospitality, and the repeated assurances of your pleasure at our presence here, are grateful to our ears, voicing, as they do, the sentiments of the people of Oak Park. On behalf of the members of our association present, and of those who are to come later, I thank you, gentlemen, and I thank the people of this community whom you so happily and so eloquently represent. (Applause).

President Williams:

Fellow members, ladies and gentlemen: On the last Monday in June, seventeen years ago, were assembled, in the halls of Columbia University, in the city of New York, a goodly number of the men and women engaged in the various branches of the Speech Arts in this country. They were called to order by Mr. F. F. Mackay, the temporary chairman of an-organization known as, Public Readers and Teachers of Elocution.

This first general meeting of the members of our profession, in any country, had been brought about after much thought, deliberation and labor.

Personal interviews were had with members of the profession in New York, at which was urged the wisdom of organization for mutual improvement, the need of fostering a closer relationship, and the advancement of the art and science of elocution. These personal solicitations for co-operation, were, received with varying degrees of enthusiasm, indifference, and doubt.

From among those who were persuaded that the object was praiseworthy, and that the projector was not seeking self-aggrandizement, pledges, in writing, were secured, wherein each promised to do some specific thing, to assist in making the first general meeting a success. The result of this personal canvass in New York was printed in circular form, and posted to others of the profession throughout the country, asking for similar pledges of support. The replies were so favorable, as to warrant the call for preliminary meetings in New York, to devise ways and means for the furtherance of the proposed first convention. Many such meetings were held before the numerous details were satisfactorily arranged.

The first convention occupied six days, and it was a success from every point of view. Morning and afternoon sessions were held, allowing time for the presentation of the papers, covering a wide range of subjects, and twenty-five readers appeared upon the platform during the afternoon and evening sessions. During these six days much business was transacted; a constitution was drafted, which, after some debate, was modified and adopted. A permanent organization was effected. A board of twenty-one directors, and twenty-nine vice-presidents, (one for each state and foreign country represented at the convention) were elected. Five officers were chosen; first of whom was Mr. F. F. Mackey, whose great ability as a presiding officer, and whose varied accom-

plishments and untiring zeal for the cause he warmly espoused, were of inestimable value to the association during its formative period.

After a long and spirited discussion, the National Association of Elocutionists was adopted as the official title of the organization, in place of that of Public Readers and Teachers of Elocution, under which the first convention had been called, and under which the first report was published.

At this first convention, the payment of one dollar admitted any person to all the sessions of the entire week, and although 364 persons were enrolled, after paying the actual expenses incurred, but \$68 were left with which to issue an edition of the report which cost over \$400.00. The membership fee was advanced at the second convention, from one to three dollars. In 1897 it was reduced to two dollars for the first year. This fee, in turn was later increased to five dollars for the first year and two dollars for each succeeding year.

To meet new conditions and requirements, every article in the constitution has undergone certain changes. Even the present name of the association is the fourth under which it has been known.

But these, and numerous other changes, have been made to meet what seemed to be the exigencies of the time—what the best interests of the Association demanded. But other changes, by cause of death, ill health, advanced years, changes of occupation, reverses of fortune, changes in domestic relations have come to members of our fraternity. Old and new members, who, from the date of their affiliation, have been faithful supporters of the work of the Association, who have aided in counsel, in building up and maintaining this organization, and in uniting its members in closer fellowship; men and women ready ever, to give of brain and heart, and of material substance for the advancement of an art they loved; as these mem-

bers, one by one, have fallen from the ranks, the first thought of those who knew them has been that the places they occupied will long remain vacant, for there are none left to fill them.

The great Murdock, the scholarly Dr. Alger, the polished actor, Nelson Wheatercroft, and Mrs. Nella Brown Pond, queen of American readers of her day, were taken from us soon after their contributions were made to the first convention. Ayers, and Hamberlin; McAvoy, and Mrs. Webb; Prof. John W. Churchill in the east, and Prof. Walter C. Lyman in the west, two of the ablest and best known teachers and readers of miscellaneous selections of the time; Mr. Phillips, and Mr. Southwick of New York; and the gifted Merrill of Tennessee; Prof. Moses True Brown, of Boston, and Dr. J. C. Zachos, of New York; Col. and Mrs. Parker, Mrs. Tisdale, and Mrs. Ida Morey Riley of Chicago, and Prof. Chamberlain of Ohio,—our former President, a noble Christian gentleman, an honor to the profession of which he was a conspicuous member, and exemplar. These are the names of some of the many valued friends and past members who have been called from us, after a too brief period of service. We knew them; we mourn their loss, we reverence their memories. Of the members of the first board of directors more than one-half are either dead, or incapacitated by age or illness. In reviewing the changing list of members, small wonder that we feel our ranks have been sadly and rudely broken. But earnest, energetic, conscientious young men and young women, well equipped for the performance of labors from which their seniors rest, are scattered over our broad country. At no time has there been so many; at no time has the elocutionist or the art he represents been held in higher esteem.

At the first convention, almost every branch of the speech arts was touched upon. Of subjects,

such as were of equal interest to the public reader, the student, and the teacher alike, were papers on "Psychology and Expression;" "Appreciation of the Aesthetic in Poetry as an aid to the Reader;" "Methods of Teaching Shakespeare;" "Steps to the Artistic;" "The Educational Value of Aesthetic Studies including Elocution;" and "The Relation of Elocution to College and University Educations." "Needed Reforms in the Teaching of Reading in the Public Schools," was followed by a paper on "Practical Methods of Teaching Reading."

The church and the theatre, once thought to be irreconcilable were brought into closer relationship by a paper on "Elocution and Stage Art" and one on "Sacred Oratory." "Food, in Relation to Emotional Expression," and a discussion of "The Cause and Cure of Stammering" were two of the scientific subjects treated. There was a paper on the "Philosophy of Expression" as exemplified by Delsarte, and one on "The Technique of Speech" as systematized by Dr. Rush. "Passions and Emotions" from the standpoint of the actor, and "A New Conception of Action" from the standpoint of a University professor were also subjects of papers. From the foregoing, it will be seen that the subject of elocution was treated from the philosophical, technical, intellectual and psychological viewpoint, as well as from the emotional, the imitative, the dramatic and the aesthetic.

The selections given by the twenty-five readers, included three scenes from Shakespeare's dramas, and three from Dickens's novels; four poems by Austin Dobson, four from the writings of Jerome K. Jerome; two from Thomas Bailey Aldrich, and two from Robert Browning. Other authors represented, included, Lew Wallace, Lord Lytton, Susan Coolidge, Nora Perry, James Whitcomb

Riley, Dion Boucicault, William Cullen Bryant, Thomas Nelson Page, Matthew Arnold, Kingsley, Kellogg, Tennyson, Schiller, and Sophocles the Greek. Epics and lyrics, verse and prose, tragedy, and comedy, were intermingled, and as though the numbers chosen from these many writers were not sufficiently varied to please the most exacting auditor, "Studies in Pose," were given by Miss Houghton; and Shakspeare's Seven Ages, "Nearer My God to Thee" and a humorous selection were given in deaf-mute pantomime.

But the variety of the topics chosen by the first literary committee was not more diversified than were the opinions expressed by the various speakers in their papers and discussions; and no feature of the first convention was more commendable than the courtesy and tolerance with which these divergent and opposite views were received.

The rulings of the presiding officer were manifestly just, and each member was made to feel that he stood upon an equal footing with every other member, and each was afforded a free and fair opportunity of expressing his opinions upon all subjects under discussion. Thus at the very beginning of our existence as an Association was set the seal of free and open discussion by all members on the floor of the convention, on any and all branches of the arts we practice, and upon the the business affairs of the Association; and no more valuable legacy has been bequeathed to us.

Early in its career, the Association discountenanced the spirit of commercial enterprise among its members by passing resolutions against the sale, the gift, or the exhibition of books or publications at the annual conventions; and it was recommended that all references to private schools and public institutions with which the members were in any way interested or affiliated be eliminated as far as possible.

To avoid the promiscuous use of titles it was recommended that they be omitted altogether, in connection with the work of the Association; and this was warmly seconded by those who had received university degrees. In these, and in many other ways did the charter members to whom we owe so much, strive by precept and example to elevate and dignify the organization and its conventions and promote, with impartiality, the best interests of all its members.

If the first convention represented the best thought upon the subject of elocution of that day, the subsequent conventions, in marked degree, have led in the promulgation of the advanced thought and advanced work in elocution throughout the United States in later years.

Of the steadily increasing interest in public speaking, oratory and debate in high schools and colleges of the various states, the Association has striven to give a practical and adequate idea, and to make these most interesting and valuable departments of the speech arts as helpful as possible to the members of the Association, college prize orators and college prize debaters have appeared before the conventions, reproducing the actual matter in the same general manner as that in which it had been previously presented in actual contests.

From time to time pleas for various programs of the best selections from the best authors have been made, and arguments which have been advanced to the effect that popular audiences demand, and will have, only frivolous numbers, or selections in lighter vein, or stories in various dialects such as might be appropriate for the variety stage, or, for the end man in minstrelsy, have been convincingly and conclusively answered.

In order to establish, as far as possible, a much needed standard, or model of criticism, members

have volunteered to recite at stated periods during day sessions of the main body; the entire convention thereby receiving the benefit of the criticisms.

The earlier form of the general convention program, which treated general subjects, for the most part, in a more or less general way, has been so modified as to admit of specialization. Sections were introduced some years ago and are still maintained in which what has been called laboratory work is performed. Members interested in platform interpretation, or, in methods of teaching, meet in special conferences to discuss minor topics in less formal manner than in the general sessions.

During these many years the Association has been doing its utmost for the promotion of the speech arts by assisting in teaching the teachers. Various methods, old and new, have been reviewed, theories discussed and practical methods of teaching reading to children have been demonstrated in the convention by the giving of illustrative lessons to classes of children chosen from the public schools.

By means of papers and discussions much new light has been thrown upon the aims and accomplishments of professional schools of elocution.

Through its successive literary committees, the Association has striven to present programs that were models of excellence in material and talent; and if these programs have not always been ideal, they have been worthy of the occasions of which they formed an interesting and profitable part.

Thus, year after year, with increasing confidence in the future, has the Association carried forward the work for which it was organized.

This much in retrospect; and now a word of the present before speaking of the future.

There are many reasons for congratulations, fel-

On page 42, line 14, the word former should read formal.

low members, upon the auspicious opening of the 17th annual convention of this Association. No more charming spot could have been chosen for our deliberations. We have here the quiet, the refreshing shade, and the delights of June days in the country, and yet we are within hailing distance of a great metropolis. The hospitality of the people of Oak Park has already been tendered us, even to the giving of the city's keys, and we have had double assurance from the city's representatives that we are in the midst of friends. To their great kindness and to the arduous labors of the local committee, and the committee of ways and means, are we indebted for the use of this splendid auditorium, and of another of larger proportions for our evening sessions.

Thus, under most favorable conditions, under congenial skies fanned by the breezes of one of the great lakes, we meet for the serious consideration of topics pertaining to our profession. Our sojourn in Oak Park promises to be pleasant, may we work together in harmony to make it profitable.

In accordance with a wise, though unwritten law of the Association, that no officer shall retain an honorary position for more than two consecutive terms, the president gladly follows the established precedent, assuring the members that in declining to accept further honors he is deeply grateful for the many already conferred.

“Means and Methods for Increasing our Membership” was the topic chosen by the president for his address last year. In it, he gave it as his deliberate opinion that the membership could be increased, but that it could be done in but one way, and that “by establishing and maintaining a close relationship with all the members of the profession in the United States.” He also ventured to

outline at some length, and in much detail, the means by which it could be done.

The plan proposed included the preparation and printing of ten pamphlets, so arranged that all could be used for several years, two pamphlets only requiring slight additions annually. Six of these pamphlets to be used during the year by the extension committee, four by the treasurer, and one by the literary committee.

Previous to the last convention, the president wrote out in full the text of five of these ten pamphlets and made a full outline of the others. The three longest, and perhaps the most important of these documents formed a part of his address last year, and were printed in the annual report for 1907.

During the past year much time and thought has been given to further consideration of this most important subject, with the end in view of reducing the plan to its simplest form, putting it in operation, and thus demonstrate its practicability.

For the better understanding of suggestions to follow, a brief summary of the recommendations made last year will be helpful.

1st. The membership of the Association can and must be increased.

2d. This should be begun by the treasurer, by striving to retain all present members. He should send out first notice of dues early in January. The treasurer being supplied with pamphlets entitled "The Present and Permanent Value of the Association's Annual Reports;" "Some Reasons Why Members Should Not Allow Their Membership to Lapse;" "A Review of the Convention," etc., one of these pamphlets should be sent monthly, together with notice of dues until all delinquents have responded.

3d. Secure the names, addresses and informa-

tion pertaining to all members of our profession. This work should be begun by the extension committee, but carried on by states, through a state representative appointed to serve two years. The name of the state representative should appear in the annual report. His duties should include the securing of names, addresses, etc., of all persons engaged in the speech arts in his state; (by means of pamphlet No. 2 and state blank forms), enter the same in State Record Book, the book to be returned, on expiration of his term, to the chairman of the extension committee; revise list of names addresses, etc., in the state, and provide a sufficient number of the revised state blank forms to carry the work forward for two years; send two copies of the revised state blank forms to the president, the chairman of the board of directors, chairman of extension committee and to the seven members of the literary committee on or before the fifteenth of December annually; assist the extension committee, if required, by sending out literature to all eligible non-members in the state; submit report of work performed and results achieved during the year to the National Association at its annual convention.

The chairman of the extension committee being supplied with a quantity of membership blanks and state blank forms and pamphlets on "A Review of the Last Convention;" "Some Things You Can Do to Advance the Cause of the Speech Arts;" "Titles of One Hundred Papers Read before the Association in Convention;" "A List of Names of One Hundred Readers Who Have Appeared Before the Convention;" "An Index to the Contents of the First Sixteen Volumes of Reports," and "A Tentative Program of the Forthcoming Convention;" he should supply the state representative with these pamphlets and state blank forms, one of each of which should be sent three or four times,

at intervals of one month, to all eligible non-members in the state who fail to respond earlier to the request for names and information.

From this outline, it will be observed that the plan proposed, aims to accomplish three things.

1st. The elimination of letter writing by the careful preparation of effective and convincing literature and its systematized distribution by the state representative.

2d. The securing of names and addresses and information of all eligible non-members in a state by sending out state blank forms and a part of the above named literature.

3d. The securing of new members by the judicious use of special literature in pamphlet form with application blanks for membership. This literature to be sent out by the state representative at stated intervals.

For many years ninety per cent of all the labor devolving upon the literary committee and the committee of credentials and extension, has been performed by the chairmen of these committees, alone; due, not to indifference on the part of the other members of the committee but because of the difficulty of dividing the labor. In verification of the foregoing statement the chairman of the literary committee incidentally remarked at luncheon today, that the arranging of this year's convention program had necessitated the writing of more than four hundred letters, and when asked how many had been written by the other six members of his committee, he replied, "not one."

The larger task, imposed upon the extension committee, in the proposed campaign of extension, cannot well be done by a single individual, busy with personal affairs and professional engagements; hence the suggestion of state representatives. This division of labor, the assignment of

definite tasks, and the outlining of duties, at once limits, defines, and systematizes the business, and reduces the labors of the extension committee to the supervision of the work by states, the general tabulation of results, the preparation and publication of the tentative program, and the review of convention week; and this labor may easily be sub-divided among the committee of seven.

If the convention shares the president's opinion on the wisdom and the necessity of beginning and maintaining an aggressive campaign for an increase of membership, the board of directors may think it wise to still further distribute the labor by appointing special committees to perform special duties in an effort to secure the names of non-members. A standing committee of three, one member to be appointed each year, could be appointed to secure college and university catalogues and from them make a complete list of names of all professors and instructors engaged in the work of the speech arts in the colleges of the United States and Canada, sending such names to the chairman of the extension committee, and later render a report of their labors at the annual convention. A similar committee to furnish a similar list of names from the various private schools and colleges for women, and report first, to chairman of the extension committee and later, to the convention. A similar committee to secure from the principals of professional schools, and from the heads of the departments of elocution, oratory, etc., in colleges, as large a list as possible, of names and addresses of graduates now engaged in teaching in any of the branches of the speech arts, or in public reading. A similar committee to examine the past and future files of the Lyceumite and Talent, and similar publications, and catalogues of lecture bureaus for the names of professional readers and report as above. A city

representation in each of the cities of Boston, New York, Philadelphia and Chicago, to secure the names, addresses, etc., of all persons engaged in the work in their respective cities and report the same; first, to the state representative and later to the association at its annual convention. All of these committees should send in the names secured, to the extension committee, on or before the fifteenth of December, annually. If for special reasons a committee is unable to furnish a complete report at that time, a supplementary report may be sent as early thereafter as possible.

The objection might be made that it would be impossible to secure a complete list of names, addresses, etc., of non-members throughout the country owing to indifference on the part of some, but this would not prevent the extension committee from securing such a list, if the work be persistently pushed by states as suggested. For example, if, with an interested state representative in Missouri, with two officers of the association residing in Kansas City in one extremity of the state, and several members in the city of St. Louis at the other extremity, and with other members in the central portion, the united efforts of these few members alone would secure the major portion of the names of non-members in that state. It must be remembered that a majority of the members of the profession in a state, usually resides in its large cities. To be sure there are exceptions to this rule.

Of the seventeen members of the National Association in Colorado in 1904, one only resided outside of Denver, the chief metropolis. Two years ago more than one-half of the members of the National Association in Ohio, resided in Cincinnati, where the first convention in that state was held; now, after the last convention held in Toledo, that city has the largest representation

in the state. Both of these large cities of Ohio and the city of Cleveland as well, are represented at this convention, and the colleges of that state have sent at least four representatives who will take part in this year's convention program.

With these evidences of enthusiasm in the work, it seems impossible that an energetic state representative should have much difficulty in securing the information needed by the extension committee, to enable that committee to proceed with the second division of its important work, namely, the sending out of literature to secure both active and associate members. The encouraging features outlined above, exist in all the states in varying degrees; for the past and present membership of the association represents almost every state in the Union.

There are probably not more than three thousand persons actively engaged in the speech arts in the United States today, an average of sixty-eight in each state. If, therefore, the state representative were obliged to send a pamphlet and blank form for names to each person three times, before receiving the names and information asked for, he would be required to inclose sixty-eight pamphlets and blank forms and address sixty-eight envelopes and post the same on the first of each of three consecutive months, and, later, send the results to the chairman of the extension committee. Two or three hours per month should be ample for the performance of this labor.

If, later, the chairman should request the state representative to send out special literature with application blanks for membership during three subsequent months, the labor would be about the same, but, during the years following, the work would be very greatly reduced.

In contrast with the small amount of labor required of the state representative, it may be

of interest to know that 2412 circulars were sent out by the secretary preceding the first convention.

If the appointment of state representatives as suggested should meet with the approval of the board of directors, the president, after further consideration would recommend that they be appointed by the board, and only when an appointment by the president seems imperative should it be made, and even then, only after receiving by letter the sanction of a majority of the board.

The president is firm in his opinion, after a year's reflection, that the plan, as outlined, is entirely feasible, and practical, and, if it is deemed wise to have the remaining pamphlets printed and sent out as proposed, they will serve the double purpose of extending a knowledge of the work of the association and increasing its membership. Indeed, if the board of directors deem it wise to appoint state representatives, and print an edition of each of the remaining four pamphlets and one blank form for the use of the literary committee, and begin an aggressive campaign in early autumn, the association will then have good reason for adopting the slogan, *Five Hundred Active Members for the Twentieth Anniversary in 1911.*

A potent factor in increasing and maintaining membership lies in enhancing the value of the annual report. Every effort should be put forth to make it indispensable to all in the profession. This could be done by the addition of valuable matter in supplementary pages. The report certainly should contain the bibliography of the speech arts. The titles of all books heretofore published on subjects pertaining to the speech arts should appear, and they should be classified under appropriate sub-divisions; the names of authors and publishers; the date of publication, and the price, should

also be given. This matter should be electrotyped and reproduced annually in the report. A standing committee of three might be appointed to make necessary annual additions, thus keeping a complete and up-to-date list of the literature issued relating to the speech arts.

The first convention placed its seal of disapproval upon reference being made by members to any and all publications, in the sale of which they had any pecuniary interest; hence, the conventions have never been a market place for the exploitation or sale of books. It seemed wise, at the beginning, to establish this rule, thus prohibiting members from taking advantage of their positions to promote individual interests. But this ruling would, in no way, conflict with the publication of the much needed bibliography of the profession.

A brief historical sketch of the growth and development of inter-collegiate contests in oratory and debate over the names of a committee appointed to prepare it, might appear, and a summary of the work done in this department annually might be incorporated in the supplementary pages of the report.

Similar reviews of the work done by the various state associations of elocutionists, together with the programs given, would be of interest and profit.

Brief signed articles, each occupying but a page or two of the report, on the life, the professional career and the writings of eminent deceased members would be a valuable feature. Who would not be glad to find in next year's report such brief signed articles on the late President Chamberlain, the late Dr. Alexander Melville Bell, Dr. Alger, Professors Murdock and Churchill, Dr. Zachos and others?

Besides giving useful information to the young-

er generation, would not the National Speech Arts Association honor itself by publishing in its year book something more of the great work done by the great men and women of the profession who have passed away than can be given in the brief notices prepared by the eulogy committee?

But desirable as these various features may appear, they are secondary as compared with the more urgent needs outlined above.

In this, as in his previous address, the retiring president urges upon the convention, and especially upon the board of directors thoughtful consideration and action upon what appears to him an imperative necessity; for if the Association is to continue, in increasing measure, to exert its influence upon members of the profession at large, its membership must be increased; and this can be done by getting and keeping in close touch with all non-members. To accomplish this first, prime requisite, a wider distribution of labor and responsibility than has heretofore been made, is necessary.

Second, by assigning definite, but not too difficult tasks to committees, remembering that every member is already overworked, and that professional engagements have first claim upon his time and strength.

Third, by patient and persistent effort on the part of the chairmen of the standing committees, to see that these tasks are performed, and that all sub-committees send their reports at stated intervals.

The dissemination, through its conventions and by means of its publications, of the most advanced thought on all subjects pertaining to the speech arts; the most improved and most practical methods of teaching; the latest researches in the science of the art; the ripest experiences of its ablest teachers; and the most artistic exposition from

On page 52, line 6, the word eulogy should read
necrology.

the convention platform, of all varieties of standard literature, by the foremost interpreters, should be the constant aim and purpose of the Association through members and officers alike. By means of an increased membership, these things can be achieved, in larger measure than in the past.

It remains however, with the Association itself to determine whether or not they shall be accomplished. Whether or not the good work conscientiously begun by the Association seventeen years ago, shall be carried forward in the broad, unselfish spirit in which it was conceived; extending the scope of the Association, commanding its usefulness, encouraging its members, compelling respect for its utterances, maintaining the standing and dignity of the profession, by pleading for broader culture, finer taste and sounder, riper scholarship; in short, striving for the fulfillment of the Association's high and worthy calling, and justifying the hopes of its charter members, and those of the retiring president.

President Williams:

If the chairman of the Literary Committee is prepared to make his report at this time, we shall be glad to hear it.

Mr. Newens, of Iowa:

Members of the Association. Under the impression that this report should be presented tomorrow morning, I had really left it until this afternoon and evening to prepare my report to be presented in writing at that time. I shall, however, at this moment attempt extemporaneously to say something with reference to the work of the Literary Committee. Mr. President, in the first place, I believe this is an hour and a season of congratulation upon the splendid representa-

tion that we have here of the profession from the entire country. It is certainly a season of congratulation upon the splendid technical programs that have been arranged for our consideration during the nine o'clock hour in the morning and the twelve o'clock hour at noon, and whatever of merit there may be in the general program that will be offered to the convention between the hours of ten and twelve, is due to the hearty spirit, splendid good nature, the willingness and the enthusiasm of those members who have been pleased to accept our invitation and generously give their time and attention to the preparation of the topics which have been assigned to them.

Just here I may say, Mr. President, for myself, though there was no intimation of it in the President's remark, that there was no spirit of complaint whatsoever in my remark to our President during the noonday meal. He simply asked a question and I answered him, and so far as I know no letters have been written by my colleagues upon the committee except their replies to my letters, but they have been most generous and hearty. They have been generous in approving everything that I proposed, and that is a very generous thing in a committee, you know, to approve anything that the chairman of that committee may say, and just give him free hand to go ahead and do just as he pleases. (Laughter). I appreciate, however, their kind words of appreciation of the plans that have been evolved and developed.

The work of the convention is divided into four days by your committee, and each one of those four day programs of the general program is a unit. If you will notice by your program, tomorrow is given to the subject of interpretation, public interpretation; the work of Wednesday is given to the subject of voice culture or voice

work; the work of Thursday is given to high schools, colleges and universities, and the work of Friday to general subjects of the speech arts, the association work and the relation of each individual to the organization. And in the general program that is outlined we attempted so to divide each day that we might have topics of interest, technical interest and general interest to every member of the profession in whatever line of work he might be engaged throughout the year,

There are no complaints to be offered upon the part of the chairman of the committee. The work has been arduous but in every way pleasant. I have received some of the most delightful letters from members of the Association, and it is worth while to have those letters on file, to have them come to me personally, and they shall be turned over to my successor, for I have them all with me. I have a large number of regrets. I do not know, Mr. President, that there is anything in the atmosphere of this year, but Cupid seems to have done considerable work, and I have had some discouragements. In the first place I was disappointed professionally as chairman of the committee to receive the letter of regret from Miss Cora M. Wheeler, and Cupid has been at work. I think we should applaud that. (Applause). (Laughter.) One member of the Association who promised me in the fall that he would do anything that I asked him to do placed the day of his wedding on Saturday, July 4th, but Cupid shot the second arrow, and the wedding had to be placed a week in advance, and "he married him a wife and could not come."

I have letters of regret from Katharine Ridgway, who promises that in another year she will do anything we want her to do. There seems to be something in the atmosphere of this year, Mr. President, that calls people to Europe. I do not

know how many have replied, "I would do anything for you, but I am going to Europe." Katherine Ridgway has gone to Europe. Mr. Cumnock has gone to Europe, and I don't know how many more have gone to Europe. May be we should take our convention to Europe next year. (Laughter.)

Now there will be and are some vacancies on the program on account of sickness and other causes but, you understand, members of the Association and friends in Oak Park, that we picked out many of the very best, but there is so much best that it is a difficult thing to pick them out, and there is a great deal of the best, in fact I am almost ready to say, because the others are not here to hear it, that the best is here to pick from yet, and the program will be filled in every part. Proper announcement shall be made from time to time.

Another thing that the chairman of the committee decided to do, this having been urged upon him by a number of members of the Association in incidental conference and indirect and thoughtful consideration of the needs of the Association. We have not crowded the program at any time. We have attempted so to arrange the program that there will be plenty of time for discussion. In years past, and this is not a criticism, it is simply an observation, we have had so many different papers on the program that we haven't had time to discuss them as fully as we desired, and a great many of our members who desire to add some things out of their hearts or experience have been unable to do so because there was only ten or fifteen or twenty minutes left for the discussion of the paper. I have desired so to arrange it that we could have more time for discussion from the floor. The President of the Association of course, has the right to drop the gavel at any time.

Neither are the evening programmes crowded. We may have a little more time possibly for social conference after the evening programme is over. I have been chairman of the section which meets at 9:00 o'clock, and I know how hard it has been to get people out at 9:00 o'clock in the morning when they have been kept up until 11:00 or 12:00 o'clock the previous night. I hope that this convention may close, on account of the arrangement of the programme, with each member of the Association not worn out from the work and long hours, but refreshed from this week of summer school in the atmosphere of the speech arts. (Applause).

President Williams:

Has the Chairman of the Ways and Means Committee, Mrs. Melville, a report to make to the convention at this time?

Mrs. Melville:

Ladies and gentlemen, I suppose I am as well prepared at this moment as I will be hereafter to render a report. I will say just one word in regard to the work of the Ways and Means Committee. In choosing a hotel for your accommodation, we have done the best we could. Of course our hotel accommodations here in Oak Park are not what we would like them to be and are not what you would expect in a large city. I think, however, that Mr. and Mrs. Cargill will make you just as comfortable as possible at headquarters. We have also the Plaza Hotel, a block and a half from headquarters, where you can be accommodated, and I have a list of very fine private homes, where you can be taken care of during your stay with us. Now Thursday afternoon and evening we are going to call our play-day. We are just going over yonder in that beautiful tennis club ground—it is a beautiful acreage—and the direc-

tors of that club have been kind enough to place it at our disposal, and we are just going to have a good time there Thursday afternoon and evening. It will be a shirt-waist party. No one is expected to dress up. Just come, the ladies with their short skirts and shirt waists, and the gentlemen with the coolest clothing they have with them. We shall have our supper served right there at the tennis club house, so you need make no arrangement for supper on that day. I am not going to call it dinner, because I do not know that it will be equal to that. It is of course always impossible when a convention is about to meet, for the local committee to tell anything about the number that may be present. This auditorium, Nakama Hall, seemed best for our morning sessions. For the evening recitals we have engaged our beautiful little opera house, the Warrington. It is a beautiful play house, and you must fill it up. (Applause).

Adjournment was then taken until 8:00 o'clock p. m.

Warrington Theatre, Oak Park, Ill.,
Monday Evening, 8:00 o'clock p. m.

The meeting was called to order by President Williams who introduced Ralph R. Laughlin. Mr. Laughlin rendered a series of four love songs.

A recital, "Merely Mary Ann," was presented by Miss Jennie Mannheimer, of Cincinnati, Ohio.

Mr. Laughlin sang a group of Shakespearian songs, two from "As You Like It" and one from "Much Ado About Nothing."

The programme closed by a recital by Mr. Albert S. Humphrey, of Kansas City, Mo., of "The Lost Word" by Henry Van Dyke.

Nakama Hall, June 30, 1908,
9:00 o'clock a. m.

Section 2, on Interpretation, was called to order by the chairman, R. E. Pattison Kline.

Mr. Kline:

I am very sorry to be compelled to announce that Mr. Adams, who was to open the discussion this morning, although he was on the field yesterday, was taken sick and after consultation with a physician felt that it was better for him to reach home. He therefore left last night, and we are unfortunate in not having him here with us. He has, however, left with us his paper, which was, fortunately, in typewritten shape, and Professor Charles A. Marsh, of Chicago, has very kindly consented to read Mr. Adams' paper.

Mr. Marsh:

Mr. chairman and members of the convention. This paper was placed in my hands late last evening, and so if I fail to bring out the thought that Mr. Adams would have brought for you out of his own production, I trust you will bear with me in my embarrassment. (Reads).

THE NECESSITY OF THE MENTAL PICTURE TO ORAL INTERPRETATION

J. Q. Adams, Alma, Mich.

Interpretation presupposes the composition of a given selection by one person and its delivery by another. Let us then consider the oral interpretation of a few lines from several selections and see how significant the mental picture is. Let us see if to interpret properly the reader must reproduce the mental and emotive state of the author as expressed in the selection.

Let us take for example Whittier's "Wreck at Rivermouth." No one will deny that for action delivery it is necessary that the interpreter understand the geography of the New Hampshire coast as Whittier saw it that summer when he and his companions tented on the beach—the uplands, the low marshy meadows, the winding river flowing to the sea, the rocks at its mouth, the mountain, the pine forest, the bold prementory, the islands, and the sea—in fact everything that goes to make up the scene. For action delivery a knowledge of the geography is necessary. But is it not equally necessary that the reader have in a measure, and that a large measure, the same mental and emotive experience as Whittier had? This subject was brought most forcefully to my attention a few years ago when a class of fifty were studying together this poem. The students were mostly residents of this state, Illinois. They were acquainted with its prairies and much else that makes the state famous, but they lacked something, something that was necessary in order that they might grasp the significance of the poem. When they came to the lines,

"And southerly when the tide is down
Twixt white sea waves and sand hills brown
The beach birds dance and the gray gulls wheel
O'er a floor of burnished steel."

when they came to these lines they failed to grasp the beauty of the scene. I finally put some questions. How many had seen the ocean?—Only one out of fifty. How many had seen one of the Great Lakes?—Only two more out of fifty. These three had seen sea gulls but not one had been observing enough to have seen the sandpiper hopping along the edge of the receding tide. This class of fifty had not the picture, the necessary mental image. Could they reproduce then what the poet had put in the poem? Professor Fulton at the Buffalo

Convention in discussing Alice Carey's "Order for a Picture" told us that there were three kinds of painters, first those who can dream pictures but cannot execute them, second those who can copy the production of another, and third the masters who can both conceive and execute. The same three classes exist among those who can draw word pictures. It may be possible for a teacher to paint the picture in such a way and so often that the pupil as a mere copyist reproduces not knowing what he does. He becomes merely a human phonograph. When he reads it is not he himself but a poor substitute of somebody else. That is not the kind of interpretation this association stands for.

Again take the following lines, from McKinley's Peace Jubilee Speech delivered at Atlanta, Ga., Dec., 1898.

"The war (the Spanish War) brought us together. Its settlement will keep us together. Re-united—glorious realization! It expresses the thought of my mind and the long deferred consummation of my heart's desire. * * * / * * * * * Reunited — one country again and one country forever!" If we would get out of these words all that President McKinley put into them we must see in them our nation's history. We must see a country united in a war for independence, disintegrating under the Articles of Confederation, partly knit together under Washington and the Constitution, torn asunder by the slavery question and its culmination, the Civil War, linked together by means of reconstruction but welded for the first time since 1776 into one people with oneness of aim, free from sectional jealousy and party bitterness when the sons of boys in blue and the sons of those that wore the gray fought side by side up San Juan Hill or on the ships in the harbors of Santiago and Manilla. Then we had a re-

united country indeed, one country again, McKinley's heart felt wish, a glorious realization. Clearly a definite, distinct mental picture is necessary for the interpretation of these lines.

Take the poem "Jim Bludsoe" by John Hay. Here the Mississippi pilot, who is the hero of the story, is in charge of the Prairie Bell.

"The Movistar was a better boat,
But the Belle she wouldn't be passed
And so came a-tearin' along that night,
The oldest craft on the line,
With a nigger squat on her safety valve,
And her furnace crammed rosin and pine."

I believe I can illustrate how essential the mental picture is in the delivery of this selection when I tell you that not six weeks ago one of my pupils was wondering what a nigger squat was. I questioned him a little, found out that he didn't know what the safety valve was nor what its purpose. When I explained that the safety valve was to let off the excess of steam and thus prevent accident and that to get all the steam possible, in order that the Prairie Belle might out-distance the other boat they had a "nigger" hold down the valve and then fill the arch with the most inflammable material available, when I explained all this my pupil caught an inspiration that made his delivery of these lines something entirely different from what they were when the last two lines were meaningless to him.

The mental picture is then necessary. How vivid, how clear cut, must this picture be? Surely it must be vivid, definite and specific. Is it necessary that it be accurate? Is it necessary that the interpreter's picture be exactly the same picture that the author had in mind? What was Shakespeare's picture of Dogberry? Must the actor or the reader find that specific picture or may he de-

velop as his picture something possibly different in detail but harmonious in all important essentials with the picture that existed in the author's mind? The latter I believe is all that is essential. Where is the reader to get his material from with which he constructs the picture? Clearly not from experience, for life is too short to get all the necessary experience. It may be impossible, very inconvenient, for one to visit the New Hampshire coast that he may get the geographical setting of Whittier's "Wreck at Rivermouth." It is even more difficult to get the geographical setting, and the setting is essential to the picture, of the "Legend of Bregenz" or T. Buchanan Reid's "Drifting" and it is impossible, for the scene has passed out of existence, to get the setting to "Sheridan's Ride." Some experience is necessary. The students of the prairie had no knowledge of the ocean and could not form the picture. The student interpreting "Jim Bludsoe" on the other hand had a general knowledge of physics and this general knowledge coupled with explanations on my part and the use of the imagination on his explained the lines, "A nigger squat on the safety valve, And her furnace crammed rosin and pine." He then had a complete mental picture.

Complete experience is unnecessary but some experience is essential. This principle should guide us in the selection of readings for ourselves and others. Last year we had a most excellent portrayal of life along the Labrador coast. I doubt very much if the reader had visited that region. Yet her picture was definite and clear cut and the picture we in return received was likewise vivid and distinct. To choose the "Wreck at Rivermouth" for students acquainted only with the prairie was unfortunate. They had no foundation experience on which to build. While everyone probably has sufficient foundation experience

on which to construct the image of the rider and the charger, the break-neck speed and the conflict necessary for the interpretation of "Sheridan's Ride." A teacher of vocal music, himself a pupil of a master, had a pupil a young lady who failed to grasp the picture. The teacher took the problem to the master, who replied: "Young man, you must first break her heart." What kind of a picture can one have, hence what kind of a picture can one give out to others, who not knowing, not experiencing the tearing of the heart strings asunder attempts the portrayal of Edwin Arnold's "The Secret of Death?" If you don't know and want to know try the poem on the ordinary class of care-free college students. Most of them will indicate by their reading that they do not comprehend the picture. So positive am I of this that I never attempt the poem before a college class without first preparing their minds for proper understanding of it by means of explanation and suggestion.

To conclude. Some picture is necessary. It must be definite and clear cut. It need not be precisely the picture of the author but it must be true to his picture in all essential points. This picture must grow out of experience but absolutely complete experience is non-essential. It is sufficient that some foundation be laid in experience; imagination and suggestions will complete the picture. As some experience is necessary it is unwise to select for ourselves or others those readings concerning which we have no foundation experience.

Mr. Kline:

We have forty-five minutes left for discussion. I have one little criticism which I should like to pass upon the discussion that has been had in our

Association meetings, and that criticism is this: While we believe criticism has both the function of destruction and the function of construction, we are here primarily not so much to pass criticism upon the paper presented as to make this an experience meeting. In the past, it seems to me, we have spent a great deal of vital time in saying how much we thought of a paper or a discussion that had been given, and how valuable it was and all that sort of thing—that is good, that is pleasing and delightful to the ear of the one who has just appeared before us, but our time is short and it seems to me it is too valuable to spend in very much of that sort of thing, and so let us spend our time in very earnest, straightforward and quick discussion of the topic before us. He has stated his points in such a way as to give us a place from which we may work. Let us have a good discussion here this morning, and let every one of us plan to say something. The more widely we can discuss this topic, the more valuable it will be to us. This is our laboratory section, this is our work room. Let us make it such, let us make it a positive experience meeting. This is one of the most fundamental questions we have in connection with vocal interpretation. Let us see how much that is absolutely valuable we can bring out here.

The question is proposed, how faithful shall these mental pictures be? That is worthy of consideration. How accurate shall they be? Do you all agree with the position of the one who wrote the paper? What is the relation of experience to your mental picture?

Mrs. Truesdale, of River Falls, Wisconsin:

What I shall have to say on this topic is an out-growth of an experience, and probably an experience which is unlike the experience of any one in

the room. I think all that has been said upon this topic is absolutely true, and yet in my work I have had pupils under my instruction to whom that idea of a mental picture is an entirely new one, and who really seem unable to make any sort of a mental picture. I would like to put the question, what might I do with the person who has so little imagination in a case where the selection is such that he is perfectly at liberty to create for himself his own mental picture? I would suggest as an illustration the little poem of Walter Malone, "Opportunity." Every person with that selection would be at liberty to create his own mental picture, and yet to many people that is simply impossible. I believe that in case the pupil has never had an opportunity to lay the foundation for an accurate mental picture he might do so only with considerable effort, through the study of geography and pictures that are available in every good school or by means of the library. I want to raise the question here, however, what are you going to do with the pupil who seems to be entirely lacking in imagination?

Miss Falkler, of Cedar Falls, Iowa:

I had the same trouble Mrs. Truesdale speaks of, and I thought I would just tell my experience, as it might help. I think there are two kinds of mental pictures, the abstract and the concrete, and we must proceed from the known to the unknown. My way of getting students to see a mental picture, and I think we have as many students who lack imagination perhaps as any one could, is this: During their first few days in school they are homesick, and to create a mental picture I ask them to think of their dining room at home and everybody around the table. First, I ask them to close their eyes and think that picture. For a few

minutes we think of that picture. Then I ask them to open their eyes and see the picture. Of course you can readily see why I ask that. With the eyes closed they see more readily; there is nothing to blur their vision, nothing coming in contact with the physical eye. After opening their eyes they see the picture, and then I ask them to locate that picture, to see it perhaps twenty feet outside of the recitation room window. I ask them to locate it in different parts of the room, out in the hall, fifteen, twenty or one hundred feet away, and by doing that I think they get the concrete picture. Then we proceed from the concrete to a picture which has more than poetry in it, more imagination, and by so doing that I think they proceed from the common every day things in life which they do know to the things which they do not know and which the teacher must aid them in acquiring. I think the paper just read was a very good one.

Mr. Kline:

This is departing just slightly from the work of this section. We are really discussing methods of teaching, but perhaps that will help start trains of thought in our specific work.

Miss Falkler:

I was trying to answer the question that was asked, how to get pupils to see the mental picture.

Mr. Kline:

Mrs. Haskell of St. Louis, Mo., is here this morning, and I would like to ask her just exactly how faithfully and how accurately and in what detail her mental pictures are seen in both her process of preparation for a public presentation and in that public presentation itself.

Mrs. Haskell:

Well, I think in my own experience they are absolutely accurate. Perhaps I have a gift of the imagination and perhaps I cultivated it. I cannot memorize a thing unless I see the picture, and when I read the lines I see the picture as distinctly as I see the lines, and I have had people come toward me while I was speaking, possibly once or twice my own husband, and have not seen the person because I saw the picture so distinctly, and that to me is a great joy of the work, that I can absolutely forget everything else. If I am just saying "Jack and Jill went up the hill," I can see them going up and down the hill. It has always been easy with me, although I know some people say they have to cultivate it. I know one school where they spend the first year doing "word painting," as they call it. I think that is what we have to do to get an effective rendition of the lines.

Mr. Kline:

How about that proposition that the maker of the paper brought out, that it was not necessary to have the same picture which the author had in mind in writing the poem or story?

Mrs. Haskell:

I do not suppose any two people ever have exactly the same picture. If we were to see Maud Muller, she wouldn't look the same to each of us. I do not know that we can know the picture the author saw or the picture any one else sees exactly in detail. It must have a certain individuality after passing through our imagination.

Mr. Kline:

How wide are you going to allow the latitude in regard to that individuality of conception?

Mrs. Irving, of Toledo, Ohio:

Some years ago I heard a very prominent reader give the "Christopher Colombo" selection from Mark Twain, and when he said "Dees—eez—de—pedestal, and Dees—eez—de—boost," I saw that the audience felt that he had a very indefinite idea of the picture that he was trying to present to us.

Mr. Kline:

You did not all see Mrs. Irving's point then, so you didn't just exactly get the point of what she was saying.

Mrs. Irving:

I believe also that we should have a definite picture. It may not be just the same as the picture that Mrs. Smith or Mrs. Jones or Mrs. Johnson has, but it should be a definite picture, and it should be so that it will appear to our audience that we understand what we are talking about.

Mr. Marsh, of Chicago:

I think Mr. Adams made the point in his paper that this picture, while it may differ in detail, must be true in all essentials to the author's picture.

Mrs. Mago, of Chicago:

I think that one of the speakers has touched the point exactly when she said you must advance from the known to the unknown, and the picture in each mind will be that which relates to the known in that mind, and while we try as far as possible to bring the picture up to the level of the author, we must leave it where the mind can perceive it. For instance, the little child in read-

ing of the raising from the dead of Lazarus, pictures that in its own crude way, but I feel that it is better that it should picture it in that way than not to picture it at all. So we must advance from the known to the unknown.

Mr. Bassett, of Leland Stanford University, California:

I agree most thoroughly with the things that have been said regarding the mental picture and the image and the definiteness of it, but I believe that the picture must vary and the definiteness of it must vary according to the literature we read. In reading such a poem as "Jim Bludsoe," for instance, we may expect and require a definite mental picture, clear and distinct in every detail as far as we can ever have it and as far as time will allow it. In reading such a poem as Tennyson's "Lotus Eaters," for instance, which is more or less an impressionistic poem, that picture may be very vague and indefinite in outline; it may vary with the different light of the different days. I know myself when I read that poem to myself I never see the picture twice alike. I never have the same mental image somehow on two consecutive days, and I do not know that one is any better than the other. It is an impressionistic picture, and you may vary it as you vary your position. The appearance of it varies, and I think that will account for the growth in our reading of a poem, that is, the improvement in our reading of it. If we read it to-day with as clear an image as we can have in detail and then drop it and in a week from to-day read it again, the picture will be different, new details will be added, perhaps, and others will be left out, and the reading will be much different, and we grow eventually into the expression, we grow into the spirit of the poem. It is a varying thing, I believe, and that

is something we ought to take into account, and I presume it has been in the minds of those who have spoken. So far as my experience is concerned, the imagination is a fluctuating thing and the pictures are never twice alike.

Mr. Kline:

I have been very much interested in hearing the conceptions of different ones of Tennyson's "Crossing the Bar." What is the relation of the mental picture in that little poem or the pictures that are suggested by that little poem to the actual interpretation? Another poem that has interested me in this respect, the name of the author has slipped me, but you all know the poem, "The Burial of Moses."

A Member:

Mrs. Alexander.

Mrs. Irving:

I think in regard to the first one, "Crossing the Bar," Tennyson's poem, that it depends upon our religious attitude, the picture that we have of that.

Miss Fee, of Vermillion, So. Dak.:

I think in connection with the little poem of Tennyson that it depends very much upon the life and age and experiences of the reader. I find that a sixteen year old girl will give one interpretation of that poem, a twenty-five year old person will give another, and a person of fifty years still another. I once heard a lady reader say that she had worked on that little poem for sixteen years, and she said "Now I am just beginning to be able to give it." I think it depends, as Mrs. Irving says, on our religious conception and belief, and also on the life which we have to live, the sorrow that we have had and the

depth of life. Also with the other poem, "The Burial of Moses," I think its true interpretation depends upon the depth of our lives, the sorrows and the joys which we have gone through.

Mr. Kline:

Is it really necessary that in interpreting a given selection where either material or figurative pictures, if I may use that term; that is, where material things are used to suggest a spiritual or emotional thing, is it necessary that those shall be revivified by the main consciousness as we read, or can the secondary or sub-consciousness take care of those things? Is there any difference in the point of view in regard to that question which I suggest in two classes of people, first, one class of people whose experience really is very limited, and another class of people whose experience is really very wide. I think we might take up this question of the experience in life with relation to the mental picture a great deal more fully and a great deal more definitely.

Miss Fee:

In speaking of these two consciousnesses that has been a matter of very great interest to me in the study of Browning. You all know that Browning's life was very beautiful and happy and yet no writer that I am familiar with has portrayed tragedy so vividly, so intensely as Robert Browning, and the question has often come to me, can we depend more largely on the consciousness that looks on than we can on the consciousness that experiences? I think it depends very largely upon the disposition, the education and the brain of the person. I would like to hear from others on this subject.

Mr. Kline:

Now, really I do not believe any of us are going

to for one moment question the need of vividness of material pictures, and I hope this question will be further developed in our discussion to-morrow, but there are problems right here in connection with this matter of the deeper things, where your material pictures, as in the case of your "Crossing the Bar," are used purely and simply as figures of speech to indicate something deeper and further than merely the matter of a man's going out fishing and returning at night, and his desire about the certain physiological and physical conditions as he goes about his fishing from day to day, or his sailing, whatever it may be. I shall be compelled to leave the section at this time, and I am going to ask Mr. Humphrey of Kansas City to take the chair. We have thirteen minutes left for further discussion.

Mr. Humphrey:

You do not take the floor with very great rapidity and enthusiasm. Our business is public speech, yet how exceedingly modest we are. The gentleman from Iowa State University should have something to say upon this question.

Mr. Henry E. Gordon, of Iowa City, Iowa:

This being my first visit to the Association, I do not feel like speaking. Of course, it is impossible to hear so much upon this subject as has been given here this morning without being awakened to certain things that have come to one's own experience. "Crossing the Bar" has been interpreted by our musicians, and very differently. I never have looked up the matter but I think if we should examine it we would find that those composers who have interpreted that in music have been of different ages, have been of different mental capacities, some have had the experience of death in the home, some have not had it, and what is true of musicians I think is true of us.

Whatever we interpret comes largely out of experience, and that experience depends, as has been said, upon our own condition, our age, our capacity to see and experience, sub-consciously and consciously. I shouldn't want anyone to interpret for me what it means to have death come into the home and take a beautiful daughter, unless there were two qualifications there, a sympathetic imagination, a heart that could reach and touch that experience through some previous experience, though not actual, or someone who had it, the very experience of the loss of a daughter, and I think it is so with all of our literature. An attempt to interpret what has not come into the consciousness in any shape or manner is a very difficult task, and yet I want to dissent just a little from something said in this paper. Why should we never give our children on the plains a little taste of salt water? I lived in Colorado for many years, but I was born and raised on the ocean. I love the ocean, and I want the children in Colorado to know something about the ocean, to get a touch, a taste of its love, and if I do it in no other way, I will do it in my training of the boys. Now those children can see something of the ocean in Colorado. Every one has been on a cliff in the Rockies and has looked out over the plains, and I think with a little help from the teacher they can get a touch, a taste of the ocean, for in a sense it is there. Once it was there, and as we look off of that cliff it seems as though we are looking on the ocean again. There are experiences that are brought into play. I know this relates to teaching, but the Chairman is gone and I am not afraid (Laughter), but I do believe that out of experiences you can get new experiences, and the children come to see something of the largeness of life in proportion as the student relates every object to every other object in the universe, and in that

proportion he will succeed as a public speaker, and the power to relate does not come entirely through experience. Experience helps it tremendously, but there comes a limit where one cannot reach out at all except through the power of apperception, and to cultivate that through the medium of experience is a great problem of public speaking. (Applause.)

Mr. Humphrey:

That is striking now on the bottom proposition. I am going to digress from my function, and answer a question brought up by one of the preceding speakers who spoke of the beautiful life of Browning and yet marvelled a moment at the tragic depth he reaches in his writing. I wonder if those who live the high mental or spiritual life, call it what you please, have not had tragedies behind smiles that are deeper than those of more physical nature. It seems to me that suggestion would cover the proposition. The higher the life, of course the greater the capacity for suffering, and while the blood may not actually flow from knife wounds, yet there may have been wounds perhaps that drew lines upon Browning's features.

The paper was the A B C of the thing, that we have been familiar with for some time, and I was delighted that many of you carried it beyond the paper. Of course it is perfectly self-evident that there was nothing possible to come from vocalization except as it came as the manifestation of that which is within. That is so simple it is foolish to say it here. And the variety of that image within is infinite and beyond. I may have the concept of an old rustic bridge in my mind as I speak; it may not be your bridge. You can't get the concept that is in my mind, but you will get the bridge from my words and from what you have seen at the same time. That bridge is as

good as the bridge in my mind. It is now ten o'clock, and we shall have to stop this discussion and permit the other section to take up the program.

Session of the Main Body,
Tuesday, June 30,
10 o'clock.

President Williams:

You will please come to order. The first paper of the regular morning session upon "Selections for Public Interpretation," will be given by Mr. George C. Williams, of Ithaca, N. Y. (Applause.)

SELECTIONS FOR PUBLIC INTERPRETATION

George C. Williams, Ithaca, N. Y.

I am very glad to speak on this subject, the choice of selections for public work, because it is a subject in which I have a great interest myself and a subject which I think needs to be brought to the attention of the readers and teachers of elocution throughout the country. We have gathered here for a purpose, and that purpose is that we may, by our united efforts, backed by the best judgment of all, elevate and ennable our profession in the eyes of our critics. Very fortunately, I think, we recognize the fact that the art of public speaking as represented by the elocution profession for some years needs to be elevated in the eyes of a majority of the great educators of to-day. Not that they do not appreciate the value of forcible speech. There is no thinking man or woman to-day but who applauds the grand possibilities of our art, but they criticise some of the ways in which we have developed it. I say that we, or at

least the majority of us, recognize this condition. The records of the various sessions of these conventions bear testimony to this. The change of the name of our organization bears testimony to this recognition of a wrong condition, and yet we are not going to elevate our art to the position which it rightly should hold merely by the change of name. Personally, I am very frank to say, I do not think we have even bettered the condition. This is only one way of dodging the issue. I never hesitate to acknowledge the term elocutionist; I am proud of it for what it really stands for, for what it really has stood for. (Applause). I regret that on account of some of the blunders of some of its exponents, it has lost reputation, but nevertheless we must look elsewhere than to the name for this condition. I believe that primarily it is due to an insincerity and a selfish struggle for personal advancement on the part of its exponents. Anything to cause a laugh, anything to make a hit, and all kinds of vocal somersaults and physical contortions and Greek poses masquerading under the name of elocution.

Now literature is the expression of thought in writing, and elocution is the expression of that same thought in audible sound, and as the good writer will strive to write only his best, so the good elocutionist will give expression to only the best in literature. I don't care what opportunity some trashy stunts may offer for tricks of speech, for the shooting off of vocal gymnastics, or what a hit such an exhibition may seem to make, it is trashy still and can be nothing else (applause), and I say I think that this perhaps more than anything else is the cause of the criticism of the name elocutionist, this reciting of poor literature, silly pieces, this exhibition of vocal gymnastics, feather movement (laughter), and trashy recitations to trashy music. It is said that the proof

of the pudding is to be found in the eating, and if an audience is forced to swallow much of such truck, I do not wonder they become sick of it. Mud pies may be all right as a source of diversion for children, but they certainly form a very poor article for a steady diet. If we would lift our art in the eyes of our critics, we must continually put forth our best efforts for the best purposes, using the best literature. The great speeches of this world have all been speeches without thought of self, for an unpopular but a righteous cause. One has only to recall such names as Lincoln, Beecher, Henry, Paul, to substantiate such a statement as that. These men had no thought, no desire for self advancement, but the advancement of the general good. They forgot self and became great, and after all isn't that what the Master meant when he said that he who would save his life must lose it? And then we very often, I believe, make mistakes even in the use of good selections by using poor judgment. Choosing a selection merely because it is a strong selection, without a thought as to the speaker's own ability to interpret it, or, which is just as bad, without thought for the fitness of the selection for the occasion and the audience in hand. But these are two phases of the subject which I believe are to be developed by other speakers.

What then constitutes a good selection for the public speaker? Well, first, it must be good literature, something that will wear, something that has within itself the possibility of development, both for the selection and for the speaker. Good literature is literature with thought. Some would-be critics would have us believe that if a selection has good style, choice phrases cunningly put together, it is good literature, even if the smooth sounding phrases do not contain one single throbbing thought. But on the other hand it doesn't

matter how humble or how rugged the style, if there is thought, it is good literature, and it is this very same principle that makes the sincere speaker a successful speaker. Many of the best speakers I have heard have broken nearly every recognized rule of expression, and yet they were effective, not as effective as they might have been, but nevertheless effective, and it was because of their sincerity and earnestness of purpose. And then the selection must have a worthy theme. It must have a message which speaks first to the speaker himself and through which he can make a personal appeal to his audience. It is difficult you know to put whole hearted interest in telling how this young woman danced with Washington, or in relating stories about the cat and kittens. When we attach to our public speaking the ambition, not merely to get a laugh or a hand, but the ambition to do some real good to our hearers, the desire to say something which may brighten their lives, that may instill into their hearts nobler ambitions, higher aspirations, that will make life more worthy of living, when we make the purpose of our art the betterment of humanity, then we will not have to seek, we can command recognition. In this connection, naturally, the question arises, is the recitation spoken to musical accompaniment effective and artistic? My judgment would be that it may be, but it rarely is. To be effective and artistic, the selection itself must first be good literature with a worthy theme, which it rarely is, and the music must be good music, which it rarely is (laughter). It is usually a bunch of trash, telling about a sleighride party with the jingle, jingle bells, or "All smokeless stands brooding a large pompous man, While a lady in triumph waves softly her fan." "Rattle, rattle," says the speaker, "Rattle," says the piano —I will spare you the rest. But when one is

favored with a worthy selection and worthy music, as in the case of "Enoch Arden" with the Strauss musical setting, and a very few others, it is possible to present a very effective and artistic production. But even then it must be understood that it is a recitation with a musical accompaniment, and not a piano solo with a conversational accompaniment (laughter). Usually these affairs remind one of a musical selection at an afternoon tea, or a touring circus, and we wish that one would stop in order that we might thoroughly appreciate the other (Laughter) (Applause). One very troublesome question to the average reader, and especially, I believe, to the average teacher, is how to find the required number of good uplifting selections. Well, we must seek for them in books of good literature. Of course it is very difficult for the busy teacher to find time to prepare and arrange all of his own selections, but nevertheless he cannot trust himself entirely to the magazines and books of recitation, with volumes numbering anywhere from one to forty. One is indeed very fortunate if he finds one valuable selection in one hundred advertised as such. During the past year I purchased a book of recitations which received considerable advanced advertising and was certainly highly recommended. I believe the book cost \$1.00, and when it finally arrived it didn't contain one single selection that I was willing to have presented to the public, and this book was edited by a teacher of public speaking in one of our colleges. Fifty percent of the selections in this book were never presented by anybody anywhere, and nearly ninety-nine percent of the remaining one-half never should have been presented by anyone anywhere. And when one endeavors to find a selection for some special occasion in one of those books, the difficulty increases.

If we open the collection of recitations to those designed for Thanksgiving, usually we read:

"We had turkey for dinner today,
The best the state could produce;
And as on the table it lay,
It was better, I thought, than a goose."

(Laughter)

A few days ago a professor of Cornell University, who is greatly interested in the Sunday School work in New York State, came to me with the request that I address the Fall meeting of the Association and give them some helpful suggestions as to how it is possible to secure collections of recitations for church work. The trouble is that the average person in seeking such selections rushes to these books of trashy selections and is naturally disgusted, instead of going to such well known and helpful books as Van Dyke's "The Other Wise Man," or "The Lost Word," which we heard last evening, or Longfellow's "Robert of Sicily," or the works of such authors as Dickens, men whose writings are a very sermon in story. But when we attempt to elevate the public taste to the best in literature, we often make the mistake of overdoing it. We must recognize the fact that the average auditor comes to be entertained and instructed at the same time, well and good, but he must be entertained, and therefore we must lend variety to our programme, we must adapt our programme to our audience in the same way that we would if we were using our own words instead of the words of some author. And we must remember that good literature is not limited to the classics, and that humor has its place even among the classics. I have often seen an excellent programme completely spoiled by this lack of variety. Nothing tends to aid such a programme like humor, the proper amount of proper

humor properly placed, good clean wholesome pointed humor, and very often nothing will nail a great moral truth to the mind of the hearer like a good hearty laugh.

There is still one other phase of our subject that I would like to speak on for a moment. If one were to study the novel or the drama of today, I fear he would be led to venture the opinion that the order of the day is sensationalism. The modern novel hardly seems complete without its scandal, and with very few exceptions the modern play appeals to the animal and not the moral nature. There is excitement of emotion, but no uplift, and the authors and promoters of this yellow journalism in literature seek to excuse themselves by saying that is natural and realistic. Natural of what? Realistic of what? The hog contentedly wallowing in the mire is as natural as the playful kitten, and yet you or I would not want to have the mat in front of our family fireside considered his natural abiding place. The mud puddle in the back alley of our great city is as realistic as the beautiful mountain stream, and yet we would not care to recline by its side and quench our thirst in its waters. Let us get above this continual strive to attract attention and startle applause. The success of our work must depend upon the good which we do, and more and more I am thankful to say, the success of our teaching is being judged by its personal culture, and in the same way the success of our public work must depend upon the good and the uplift which we impart to our audience. (Prolonged applause).

President Williams:

We now have some fifteen minutes in which to hear from various members of the Association on the topic presented.

Miss Matthews:

There was one statement that the speaker made

that perhaps I misunderstood, and that was that if the thought is good, the form may be crude, and yet we would have good literature. I just wanted to be set aright on that, because my idea of good literature has been that good literature must not only contain the thought but it must be artistic in form.

Mr. Williams, of Ithaca:

I agree with you on that point, but the point I wished to make was simply this, that the other extreme must not be depended upon, as I believe I said, that so many people seemed to think that if you get just words and phrases, that that constitutes good literature. I said no matter how humble or rugged was the form; not how impure it was, if the thought was there, it was good literature. Now I believe in style, that the thought must have proper style, but that style may be humble and may be rugged, and yet it may be good literature.

Miss Mannheimer, of Cincinnati, O.:

The speaker voiced so thoroughly the feeling of everybody that has thought about this thing in a serious way, that little remains to be said. In making the choice of a selection I think if each of us would think over or say Longfellow's poem, "The Singers," which contains the thought that some of us are here to charm, some to strengthen and some to teach, and it all depends on the time and place. A part of the poem is:

"God sent His singers upon earth
With songs of sadness and of mirth,
That they might rule the heart of men
And bring them back to heaven again."

Then he speaks of the three, the youth who sings in the market place and pleases the crowd, and then the teacher, and then the singer in

cathedrals, and says that the one whose heart is attuned aright will find no discord in it, but the most perfect harmony, and that one is sent here to charm, one to strengthen and one to teach, and we cannot all possibly do the same thing and yet each one has his place. Each selection that we give should be put to some test of that kind. What is the excuse for giving it? I think if we would read that poem over, it would help us. Longfellow does not say that it needs be exactly a song; it may be spoken, and he says that each is welcome to the Master. I think that this little poem of Longfellow's expresses exactly the thought that the gentleman from Ithaca wishes to make. He gave it very forcefully, and Longfellow has given it very poetically, but I think it is the same thing.

Miss Elliott, of Chicago, Ill.:

A great many years ago, at the school of Mrs. Noble, in Detroit, she told her class, in choosing a selection to present to an audience, to be very careful not to choose anything that "While it would make the uncultured laugh, might make the judicious grieve."

Mr. Gordon, of Iowa City:

If Miss Mannheimer will excuse me—I have used the word I am complaining of—I would like to call attention to one word which she used. She probably used it inadvertently, because she was urged by someone near her to speak on this topic. I do not like that word "excuse." I believe no one should ever give a selection for which he has to make any sort of an excuse.

Miss Mannheimer:

To himself?

Mr. Gordon:

To himself or anyone else. I believe we should have the urging of a determined purpose to send us to our feet to give any selection whatsoever.

Miss Mannheimer:

An old teacher of mine used to say "Well, if you love anything or anybody, do not find any excuse for it, simply love them." You get up to give a selection and you give it because you love it, because you have worked with it and enjoyed doing it. If the word "excuse" is not a good one to use, I would appreciate another word for it. I generally say to my pupils "What excuse have you for it?" Give me another word for it.

Mr. Gordon:

I think the word purpose is better.

Miss Spaulding, of Meadville, Pa.:

I just want to voice my enjoyment of Mr. Williams' speech. I do stand for sincerity in this work, and certainly anyone who can make an audience laugh should consider that he has a mission, anyone who can make them think as an audience, or sorrow, has a mission and should use it and consider it as such. I just want to speak a little occurrence that came to my notice and of which I was reminded when the speaker spoke of the elocutionist who indulges in trash. I once went to an entertainment given on a lecture course, and it was given in a large theatre and the house was packed. The elocutionist, to me, was most distressing. She indulged in a great deal of contortion work, which from the standpoint of physical culture was extremely interesting (Laughter). She impersonated a mermaid and serpent, and writhed across the stage (Laughter), and I was distressed because the audience seemed

to enjoy it, and they laughed and applauded and I became more and more disgusted and discouraged, thinking if this is what the public want, what can I do, for I can never do anything of that kind. And as the young woman came from a school with which I was once associated, I went back behind the scenes, not to congratulate her, but to say something because I thought it was proper. And the minute she saw me she immediately apologized for her work, and said "What do you think of me for doing such work, but you have to do it. I am on the road, and it is what the audience wants, and you have to do it, and when I saw you in the audience I could hardly go on; I was so ashamed of the work"—and so she apologized. Then I took a great deal of pains to go about the town and speak to people about this work, to see whether they really enjoyed it as much as they appeared to, and some of the people whom I had seen laughing and whom I had heard applauding said to me, "Oh yes, I enjoyed it, but I don't like that sort of thing. No, I don't care for that sort of thing," and a number of people said, "Oh no, I laughed and enjoyed it, but I really was disgusted. Oh, I can't bear elocution; I was disgusted." So I thought, well, how mistaken that young woman was, how fooled she was by the audience, for there wasn't one word of approval or appreciation for her work in the real true, sincere sense. (Applause).

President Williams:

The time for discussion has elapsed. Miss Lentner, who was to have given a paper on "Equation of Audience," will not appear. She had planned to come east, but owing to illness she has been obliged to go to Colorado. Miss Jenkins, of the Ohio Wesleyan University, will now favor us with a paper on "Equation of the Reader."

Miss Jenkins:

I do not want to apologize for the paper. If there is anything I do not like, it is an apology. I think they should be used as sparingly as possible. I am not old in this profession, but I have been assigned a topic, and I am old enough to have thoughts of my own, and I will express some of the them. I have had no consultation on this subject, I have never even talked it over with Professor Fulton, and I presume when he finds out some of the contents of this paper, he will not be smiling so benignly as he is at present. He has no idea of what is in it. (Reads).

EQUATION OF THE READER

Miss Lucy D. Jenkins, Delaware, O.

When Professor Newens wrote to me asking if I would write a paper on "Equation of the Reader" I was struck with amazement and horror. It immediately recalled to my inner consciousness those struggling years when I battled with trigonometric equations, binominal equations, cubic and quadratic equations, and I thought, "Is it possible that after meeting these enemies and battling with them the best I could during my college course, and after having chosen a profession which I thought to be entirely devoid of such gruesome objects (laughter), was it possible that I was to be confronted by them on the very threshold of my life's work? Surely Professor Newens could not be so cruel." And then I considered it. An equation must express an equality.—"Equation of the Reader."—Could it be that I must prove that all readers are on an equality? Surely Professor Newens would not place me in such an embarrassing position. Finally I resolved to write and ask him what he meant by the subject, and when the answer came I realized that if I had fol-

lowed out my path of reasoning a little further I might have reached the correct deduction, for he did not wish me to prove that a reader must be equal, not to all other readers, but to the work which she presents to her audience. (Allow me to use the feminine pronoun for convenience.)

Someone may ask, "What do you mean by being equal to one's work? Surely a reader is equal to her work if she has received her education, and then fulfilled the requirements of the school of expression from which she has been graduated." Yes, but "equal to" in such an instance, means "capable of" and we are not to discuss capabilities now, for have we not all of us seen at some time very capable readers who have not been equal to the work they have presented, have not been in harmony with their work, or in other words, have not selected work which harmonizes with them?

Come with me, if you will, to an entertainment. Among others on the program we are to hear a reader whom we will study in order to see the relation between her and the work she presents. She appears upon the platform—a small, petite, pretty woman, with little or no personality, a thin, weak quality of voice—but in bodily movement and expression, grace itself. She gives us the "Closet Scene" from Hamlet. When she leaves the platform we look at one another, shake our heads sadly and say, "What an incongruity!" But before we have time to discuss the incongruity she is back upon the platform (oh, if we could rule the taste of audiences) and recites a scene from "The Japanese Nightingale," which is as harmonious and charming as the first was incongruous. With ease and grace she assumed—no, not assumed—she "was" her character. With all the beauty, symmetry and perfection of art she "was" "Little Yuki." When she left the platform this

time the audience applauded, not because they had applauded the other numbers on the program, but because they appreciated her work.

Now what had she done in her first appearance? Why had she done it? And what can we say to her in order to persuade her never to do it again?

What had she done? She had made a wrong selection of material.

Why had she done it? Because she did not have a correct appreciation of her own personal equation.

To separate Psychology and Elocution in the study of this question is impossible. In fact it resolves itself into a purely psychological discussion.

In the study of the Speech Arts we consider one thing necessary—a good imagination. When we can imagine—that is, when we can decompose conceptions of the mind and re-form them into new conceptions—then we find ourselves in possession of a creating power, and this creating power is the basis of our success or failure as readers. When our inner consciousness becomes aware of this creating ability—this analytic and synthetic power—it seems to seize upon all the vigor of its being and use it upon all possible occasions, and unless we call upon our wills to regulate and inhibit this free sweep of imagination it rushes on unchecked until these created images of themselves produce emotion. When this stage is reached Imagination and Emotion rush hand in hand. They become a delight to ourselves for we see, we know, we feel our increased ability to appreciate sensation, feeling and emotion. We are like a child with a new toy. We have learned how to run it and we must run it continually. Finally in possession of this power of imagination and emotion, we are turned into one channel; for instance, character study, and with redoubled interest and energy we seize

upon the characters of literature and fiction and literally devour them. We accept them or reject them, we admire them or abhor them, we love them or loathe them. We take from them great lessons of life, and the natural result is that we want to give them to other people, and who can blame us? Therefore when the opportunity presents itself we give to our audience this characterization which has made such a deep impression upon us. Just so had the reader done. Her imagination and emotion had taken such a course as I have described, and had taken it many times. She felt the cause for Hamlet's hatred. We felt the awful strain which she placed upon her thin voice. She was conscious of the fighting soul of Gertrude. We were conscious of her small body and inadequate lung power. She had burned with the eloquence of Hamlet's indignation and reproof. We pitied her poor, tired little self. She wept real tears for the broken heart of Gertrude. We were relieved when she had one line during which she could rest a little. And why had she done it? Because her imagination and emotion had hurled her with such vehemence into the study and absorption of these characters that she had neglected to exercise her objective mental power in considering her own personal equation.

What do I mean by Personal Equation? Let us turn to Psychology again. Personal equation means the evaluation of self. This evaluation of self can not be eliminated from any act or state of the mind or body. Therefore it must be taken into consideration in all calculations. Someone has defined personal equation as personal limitation, but this is not justice to self for the personal equation may be so extensive that its extent and not its limit may be perceived. To evaluate self, says the psychologist, we must consider self as an object, not as a subject. Many of our profession

are severely criticised, and justly too, for thinking too much of self, but such a person studies self not objectively but subjectively—and subjective study of self can only lead to self consciousness, selfishness and the dread disease known as "Magnum Caput." In performing any act of mind or body one should study the capabilities and limitations of self as an object, then compare these results to the requirements of the act to be performed, and see if the results are equal. In the case of the Reader, she should have studied herself as an object, her capabilities and limitations, mental and physical, and then compared the result to the requirements of the characterizations of Hamlet and Gertrude. This she had failed to do, or if she had done it she had failed in equating the results.

Thus far I have asked and answered two of the questions with which I started. What had she done? She had made a wrong selection of material. Why had she done it? Because she had not adequately considered her own personal equation. Now let us take up the third question. What can we say to her to persuade her never to do it again. In the first place, let us say to her, "Study not the characters less, but self more. Spend not less time upon emotion, but more time upon mentality. Live not less time with your characters subjectively, but more time with yourself objectively." And if she is a true student of expression and art she will say, "How shall I go about it?"

Wundt, the psychologist, says "To make self an object of study for one's self requires time. We are born without self. A babe has no conception of self, and the development of such a conception comes only with experience." According to Wundt's theory, then, it would seem that the young reader would be more apt to commit such errors than older ones. This may be true. Let us hope so. But Wundt also says (pp. 233-235), "The

ability to study self objectively is a great accomplishment and varies according to, first, experience; second, the extent of one's mental development (education); and third, the knowledge we have of all the different avenues of life and the people who live therein." If then we are to tell this reader how to study self objectively we must say to her "First, increase your experience; second, study self as an object; and taking it for granted that she has a good education (for otherwise she should not be called a reader); third, become a student of all avenues of life and the people who walk therein, for only by knowing and understanding other people, and by exchanging places with them, are we able to turn around to get a good view of ourselves."

And after all what better advice could be given to any of us? Experience is bound to come in time, but a "knowledge of all avenues of life and the people who walk therein" can come only by continually and continuously striving for it. It is a life task, and can not be found within the walls of any School of Expression or within the knowledge of any or many teachers.

But why should the reader be a student of all avenues of life? Let us consider our profession a moment. In every profession of life, except that of reading and preaching, does one need both depth and variety. In fact, variety of development generally destroys the main channel of the profession itself. But think of the reader. We must be the rich man, the poor man, the beggar man, the thief, the doctor, the lawyer, the merchant chief. We must hold the mirror up to nature, and if each individual of our audience can not see his neighbor's reflection we must bear the criticism. We must be lawyers, preachers, poets, musicians. The reader's profession is every man's profession. A lawyer pleads cases; the preacher preaches ser-

mons; the tragedian gives tragedy; the comedian, comedy; but the reader must be all and do all.

But someone may say, "It is impossible for us to fit ourselves for all walks of life." Yes, assuredly it is, but it is not impossible to develop a deep and ever increasing interest and make ourselves students of "all avenues of life and the people who walk therein." How can we expect to sympathize with the characters we portray unless we sympathize with such characters when we meet them in real life. How can we portray humor in a presentation unless we are willing to do it when we meet it in real life? How are we to show our love for truth, virtue, righteousness, or honor, in a presentation unless we are willing to do it in real life. "Oh," someone may say, "by imagination." We agree it may be done to a great extent by imagination, but imagination can never take the place of reality, and should never be substituted for it except when the real experience is impossible to obtain. An actor is able to do his work by imagination much more successfully than a reader, for he portrays one character for a whole season, with all stage accessories to help him, but the reader portrays a dozen characters in one evening with nothing to aid her but her own personality, which by the way, Dr. James defines as "the intensity with which one lives out every phase of his life." Now if we increase these phases of our lives so they may take in "all avenues of life and the people who walk therein," why would it not increase our personality?

Someone may ask, "When should one begin to study all avenues of life and the people who walk therein?" The answer is, "First, after we have received our liberal education, which if in the future we wish to lift the profession to the ranks of other professions can not and must not be obtained this side of the University walls; second,

after we have spent several years in the study of expression alone, so that we may have all necessary equipment for entering the profession—then let us begin our study of all avenues and all people, and if we have been apt pupils and well taught in the past, we need no teacher for this part of our study." We should bid farewell to instructors at this point. Do not understand me to say that we are not to be teachable after reaching this point. By no means. We should always be ready and eager for help in all of the lines of our work, but we should not depend upon our instructors as such. The object of the study of expression is to develop individuality and originality, and this is the point not where it should begin but where it should start to recognize itself as a potent factor in our lives.

After we have launched ourselves into teaching, and our first summer vacation rolls around, what do most of us do? If we have money enough we go to some summer school to take a course in Literary Analysis, Rendition, Child Interpretation, etc., from Professor So-and-So to see how he does this and that, which is all good and right if it is not overdone, but I sometimes wonder if we could not get what we seek by studying perhaps the tenement question in the alley back of our homes, or the child labor question in the factory a few blocks away. Instead of taking a course in dramatic interpretation I wonder if we could not get what we want by studying the tragedies that occur every day as a result of poverty, industrial oppression, strong drink, and a life of debauchery. We listen with envy to a Southern reader in negro dialect. Instead of taking a course in dialect in some school, why not spend some time in a Southern city or on a plantation? We envy the reader who can give Ghetto stories so impressively. Why not turn from our schools and spend

some time among the people, not only studying their characters, but at the same time learning great lessons that will enrich our own? A life task, do you say? Yes; but who wants a task any shorter than a life task? Surely after such study we would not be compelled to call upon our poor, overworked imaginations for the presentation of certain scenes. Surely our experience would be increased, and surely having seen and known and felt deeply concerning these "avenues of life and the people who walk therein," we would not be apt to make a miscalculation as to our valuation of self in presenting them to our audiences.

And what will be our return for such a course? It will enrich our lives as no study of literature and interpretation can possibly do. We may not get out of it all that we expect, and we may expect too much, but "a man's reach must exceed his grasp or what's heaven for?" And whether we can see returns or not the great impress is made upon our lives, and we can not help transferring it to our students and all with whom we come in contact. In this day and age every other profession is broadening out and taking in all humanity. The late reforms in America have been brought about by the broadening of professional men. Why can't the profession of reading take its place on the firing line and make itself felt in the hearts and minds of humanity?

The Speech Arts profession is sometimes accused of looking at everything from a commercial standpoint alone. And this criticism is often a just one. Will it pay in money? Will it be good business for me to give up my summer Chautauqua dates in order to get into the lives and hearts of my neighbors and study character concretely and learn all I can of people? Will it pay? In money—no! In life—Yes! Many of us are just entering the profession and have already had to

meet the commercial question face to face, and if I thought I would grow into the wearing of "commercial goggles" and be so blinded by them that I could not see the broad, beautiful, humanitarian side of this profession and of life—then let me get out of the profession tomorrow.

But no—that would be cowardly; rather let me and all of us stay within its walls and learn of its breadth, its beauty, its practical good. Let us work shoulder to shoulder to lift the profession to the place it should occupy. Let us get a clear, open view of the broad expanse beyond where none have ever yet trod; where lies the possibilities of influencing humanity; the opportunities of touching life with life; the privilege of soul serving and soul saving. When we can get such a view of our life's work and then enter it with all the intensity of which Professor James speaks in his definition of personality, then we shall have a profession which will not only entertain and instruct, but will be of practical good to ourselves and to humanity, then when we turn to look within, to study self objectively, we shall see there something worthy of our study; then and then only will the world be compelled to look upon us not only as interpreters of literature, but as interpreters of life.

President Williams:

The time allotted for discussion is at your disposal; let us strive to make good use of it. A topic so admirably presented I am sure will arouse in the minds of all of you a desire to speak, and I trust there will be a willingness on the part of members to say something that will be of value and interest to all.

Mrs. Haskell, of St. Louis:

I have appreciated the paper very much, but I have wondered if, after all, the best test of wheth-

er a reader was equal to the selection or not was not whether a selection appealed to that reader. I think it may be possible for our emotions to rise beyond what may seem to be the most fitting thing for our personality, and yet that same emotion will help us make our audience forget our personality. I am reminded of a young woman who was with me in the Boston School of Oratory, who had a frail little body, but who had been brought up in Gloucester by the sea. Her great love was for the ocean, and her little body, when she got up to speak of the great and mighty ocean, was overlooked, was forgotten, and she did especially well with any selection along that line. With other selections she did not do so well, with little butterfly pieces; but we forgot her little body when she began to speak about the mighty ocean. I quite agree that we should try to give things that are suitable, but I think if a selection pleases us, we should be able to make it please the audience, whatever our personality may be. I remember the story of the great Mrs. Siddons, who had a young woman come to her to learn to recite "Curfew Shall Not Ring To-Night," and when she had given it in her happy little way, Mrs. Siddons said to her, "What would you do if you had a lover and you could save him only in that one way?" She replied, with a simper, "Oh, I would get another lover." Now I believe that no matter what her personality was, she would never have been equal to that selection. Perhaps later on in her experience she might be. Therefore I think that the best way for each of us to decide whether it is the selection we want, is to determine whether it appeals to us or not.

Mr. Robert I. Fulton, of Delaware, Ohio:

Let me say that I think the young woman of frail body who spoke about the ocean because she

loved the ocean, actually demonstrated the very point that Miss Jenkins was speaking of. It does not require a large body to conceive great thoughts, but the soul must be filled with the theme as her soul was filled with the mighty ocean; and in that way she found herself, found her theme, and found her adaptation to that theme. There are elements in all voices for the expression of all kinds of emotions though the technique of these elements may not be under good control. A canary bird has orotund quality in its voice, but compared with the orotund of the lion you wouldn't say that it is a very large tone. Though one may feel all the grandeur of Niagara Falls, he could not produce an expression of his emotion in tones like the roar of Niagara, because he is not so large. But I venture to say that this little woman, with her soul filled with the grandeur of the "mighty deep" expressed herself in her best orotund quality of grandeur, and that is why her renditions were so successful.

To my mind one of the most attractive and helpful lessons of Miss Jenkins's paper was in the statement that after the mastery of a theory by which we can interpret all nature, we should go out and see life as it is, and then come before the public with our own original interpretation of that life we have seen; that we should not run to some special teacher in some summer school to ask how we should personate this character or that. Let us all remember that when we have a consistent theory of our own, the whole world of life is there before us. Now if we will take that advice and get our concepts from experience, and study life from our own theory, we will reach better results than if we attempted to depend upon someone else to give us conceptions and even our technique of expression.

Miss Spaulding, of Meadville, Penna.:

I think you will have to keep me, if you possibly can, from speaking after each paper is given. I think we are all to be congratulated for having heard this paper. I enjoyed it very much. But with Mr. Fulton, I think that was the greatest point the speaker made, emphasizing the study of life. In speaking of the study that the individual should make of herself, while I believe that anyone can interpret anything that one feels and appreciates fully, yet that must have its limitation, and I am reminded of an experience that I had in having a young pupil, a beautiful girl of Swedish descent—in fact she was born in Sweden, and spoke the Swedish language, and had a perfect Swedish dialect, and was charming in "Mr. Dooley papers;" she loved them and the Irish dialect, and she came to me to help her to read the "Dooley papers," and I think I never came so near to nervous prostration as I did when I had to listen to Miss Hansen read "Mr. Dooley." (Laughter.)

President Williams:

The chairman of the Literary Committee desires to say a few words.

Mr. Newens, of Iowa: No one regrets more than your chairman the inability of some of our friends to be here this morning. Each one of these papers was to have been double, the first one was to have been two. Mr. Garns was to have followed Mr. Williams, and someone should have followed Miss Lentner. No one regrets more than I that the topic, "Equation of Audience" could not have been presented first. This plan having been laid out some time during the early fall, having been worked on for several months, I think that each one of the speakers of the morning would have knitted his paper into

the preceding paper or the succeeding paper, as the case might be, with good effect.

I wish in the second place to refer to one or two things of striking interest to me in this paper. The one great question, after all, in the field of public interpretation is the question of self. That is first and foremost. Like the teachers of music, many of whom teach music but refuse to perform, because they feel that they cannot perform, so in the interpretation of literature, there are many who may be able to teach the subject of interpretation, and not be able themselves to interpret in a satisfactory way to the audience. Why? Because the individual is not in some way adapted to that line of work. I think that we will recognize a truth in the statement—though we may not all agree exactly with what I say—there may be those who are able to teach who are not able to interpret, and the real interpreter is the one who is able to adapt himself to his work that he may satisfy whom? Himself? By no manner of means, Mr. President. That he may satisfy, that he may please, that he may interest, his audience. Greet wrote me just the other day from a town over in Illinois, he dated it such a date and place, Illinois, "A real dead one." (Laughter.) So the reader, no matter what his theory may be, no matter what his ideas may be, even though he may please himself to the N-th degree, pleases himself and himself alone, interests himself and himself alone, is a "Dead one." Therefore we should ask ourselves the question, "Am I a dead one?" It is a big question to answer. Maybe someone else may help us to answer it. Maybe the great audience is able to help us to answer it, but, Mr. President, if we get the answer to that question, yea or nay, we ought to accept it with all the grace of gentlemen and and women. (Laughter.) (Applause.)

Mrs. Fisher, of Chicago, Illinois:

I would like to ask if we do not please our audience best when we first please ourselves best? I asked a musician once to give a piano solo on a program that I gave, and he was a musician of considerable note in Chicago, and at this time he had not been doing work in an entertainment line on account of so many pupils and the lack of time in which to practice. I said to him, "Oh, everyone loves your work so well that they will not notice it if you make a little mistake," but he said, "I will notice it," and he would not perform. So it was a lesson to me, that when I please myself best, it seemed to me that I could please my audience best.

President Williams:

The time has now elapsed for the discussion of this admirable paper. We will now listen to the former president of the Association, Professor Robert I. Fulton, in "Ends to be Reached in Public Interpretations." (Applause).

Mr. Fulton:

Fellow members of the Association. Mr. Newens gave me a suggestion this morning, or rather put a limitation upon me, so I am not going to apologize. This is not a paper; it is an address. The subject assigned to me is "Ends to be Reached in Public Interpretations." As soon as I saw the word "Public," I thought of the idea expressed so well in the preceding paper, and the question came to me, what about private interpretation? What good can I get out of a page by interpreting it myself? What can I gain by reading the novel or scientific work of some author whom I may or may not know? What pleasures do I derive from reading a drama which I cannot see enacted upon the stage? I answer,

we have in that form of mental interpretation the greatest delight of gaining knowledge, of imagining situations and characters and of bringing into our own souls those emotions and passions that have elevated and ennobled the souls of others. Some one says we should see a great painting, hear a great song and read a great poem each day. That is a beautiful suggestion, but all of us do not live near an art gallery or next door to a prima donna. But we can live very close to Milton, Shakespeare and "the book of books," the Bible, and through the power of interpretation we can live a higher life. If we cultivate those powers and carry our message to others by public interpretation, we have enlarged our sphere of usefulness in the community or the state. The only difference between the silent, reflective reading and the oral reading before a class of students is that there are more persons partaking of the enjoyment; the only difference between the class in the recitation room and the public in an auditorium is the size of your audience. In a sense the audience becomes a school, and you have just as many audiences as you have opportunities for public interpretation.

What, then, is the object or aim of public interpretation? Aside from the financial returns for faithful work done and the joy of giving pleasure and entertainment to your audience, there are two great objects of public interpretation which should be uppermost in the mind of the reader: Public education and public morals. We should take on the missionary spirit and do our part of this public work.

1. In public education there is scarcely a subject that is not touched by the interpreter. He teaches language, literature, science, philosophy and art. In language expression is the keynote of success. It is demanded that the teacher of

language nowadays shall give adequate expression even to the words of a so-called "dead" language. I think the reason they have called the ancient languages "dead" is because they have been taught in such a dead way. (Laughter.) I think it can be shown that interpretation is as good a mental process as translation, and it loses none of its educative power when presented to the public by a great reader.

From the splendid papers and speeches given here this morning you will agree that interpretation is essential to literature. What inspiration may be given to the public through the interpretation of the great thoughts of the great authors! It goes without saying before this audience that public interpretation is a great factor in raising the standard of good literature.

As a science, elocution is as definite as any of the recognized sciences prescribed in a high school or college curriculum, and the knowledge of the underlying laws governing expression is as good a mental training as that of kindred sciences which have been recognized long since as essential to a liberal education.

As a philosophy, expression touches all forms of mental and moral teaching, interpreting logic, ethics, psychology and experience. And the whole aim of art is expression. Time will not allow a discussion of these bare statements, but I am sure that the evidence of their truth lies within your own observation and experience.

2. Public interpretation should raise the moral sentiment of the community to a higher plane and instill in the minds and hearts of the growing youth of the country, a better citizenship, a better statesmanship should the care of public office come upon him. There are many epoch-making events in our national life too great to be confined to the narrow limits of time when they were enacted;

these events should be brought before the public frequently, and by what better method than that of the public reader? The mission of the orator is to gather up the salient facts of history, hold them up in the light of the present and project their influence into the future. This orators have done from the earliest times. Someone has said "You can read a nation's history in the utterances of her great orators." Would we not do well to give some of these great speeches on our programs for the public good we could do? In our mad rush for "new pieces" why could not some good interpreter of lofty and ennobling sentiments start the plan of giving great orations occasionally even on a popular program? I believe here is a new field for us. Certainly the results would be more lasting than those reached by the reader or impersonator who caters only to the amusement of the crowd.

I think I may now say, in the way of summary, that we should have the missionary spirit in our work and try to do good as well as entertain; and that we should read in public with the determination of lifting humanity to a higher plane from the standpoint of education, morality and patriotism. (Prolonged applause).

The President:

We have twenty minutes in which to make observations upon this splendid and valuable address upon the ends to be reached in public interpretation.

Mr. Newens:

I should like to call upon one of our new members, and one of the local association, Mr. Elias Day, to talk upon this subject, a man who has had almost unlimited experience in public work. (Applause).

Mr. Day:

Mr. Chairman, ladies and gentlemen and friends: I speak from an absolutely utilitarian standpoint. I have enjoyed this meeting very much this morning. It is my first attendance at one of the National Speech Arts Association Conventions, and I have also enjoyed the papers that have been read. They have been quite a revelation to me. In discussing Professor Fulton's topic, we should approach it from absolutely diametrically opposed standpoints. I am forced to look at our profession as a means of earning a livelihood, as a public speaker, not only as a teacher, and in viewing it from that standpoint the equation of the audience has to be taken into consideration. I do not think that any man ever started out in his profession with higher ideals or higher desires to raise the standard of art work than I did, and then from more than bitter experience I was forced absolutely to lower my standard, and I say this very candidly, and I say it conscientiously. As Professor Fulton says, the aim and the object of our work is to instill patriotism and instill a love of beauty and love of morality and love of spirituality in your audience. That is the aim, but if the audience that has hired you to come out and give an entertainment doesn't want any of those aims, what is Professor Fulton going to do?

Mr. Fulton:

Give it to them anyway. They will know more next year.

Mr. Day:

Yes, and then starve to death. That is the one great trouble. In talking with a great many of the people in our line of work, you will ask them "How did you do at Grundy Center?" "Why, they liked me, they liked me first rate." Then I

go to Grundy Center and I say to the committee "You had John Smith on your programme. How did you like him?" "Oh, he was all right." Now John Smith considers he made a great success in that town whereas, in the light of professional experience, I know he has made a complete failure. In another town I will say "How did you like John Smith?" "John Smith, oh, he was the fellow that was here with the Euterpean Quartette?" "Yes." Then he will turn to another member of the committee and say "How did we like him, Brown?" "I don't know; I can't even remember the name." And come to find out, what did John Smith give? After you go all over the town, you find that he has given "The Lost Word." I hope that Professor Humphrey will forgive me for this. That audience wasn't ready for "The Lost Word;" they didn't want it and wouldn't accept it, no matter if Professor Humphrey had given it. They didn't want it. Now he had instilled into them the beautiful idea of spirituality, and it had shot right over their heads, had never touched them. The consequence is John Smith couldn't get back into Grundy Center, and he will keep on going to each town once, and at the end of ten years, as Professor Newens says, he is a "Dead one." An audience pays its money to be first and always entertained. Now you may think that "The Lost Word" is going to entertain an audience that is out plowing all day long and who come over in the evening to laugh and be entertained. Now that is what they pay their money for, that is what you are paid for, to entertain that audience. If you do not come to entertain them, you are obtaining money under false pretenses. (Laughter). Isn't that so? Isn't that the truth? That is absolutely so. Now the aim and object of my work, and the aim and object of every man who has the good of his profession at heart is to

give them as good work as they will stand. Not an oration. They haven't paid you to give them an oration. If you want to go out and give an oration, you have it known before you go out that that is what they hired you for, and then give it. If they hire you to go out and interpret literature, which no one does at the present time, all right. I never heard of an audience where they hired anybody to interpret literature, unless it was some educational institution, and that is all right. But ladies and gentlemen, have you played every whistling post, as we say, on the Northwestern Railroad, every little station, where you get off at night and you see a man, and he comes up to you and says "Hello, is this Mr. Day?" "Yes sir." "Well, Mr. Day, we are looking for a gol danged good time tonight, and we are going to have a lot of people here for you tonight," and then I get up and give them "The Lost Word." (Laughter). Oh, ladies and gentlemen, that is a fine thing for Professor Fulton—I don't mean this personally—who teaches and who has a profession to fall back on, but we poor fellows who haven't any profession, what will we do, where are we to make our living. And that, unfortunately, is the majority of the audiences we meet. It isn't only now and again. It is a class of people that demand entertainment, and they know what they think is entertainment, and you can't force what you think is entertainment down their throats. You can't do it unless you want to go once around the country and then go back home and go back at your old work, in my case, selling goods. Now that is the end to be gained. I enjoyed the paper and agree with every bit of it. The end to be gained in the selection of material is first, foremost and all the time, is it interesting and entertaining? You aren't the judge, the audience is the judge of that. The second thing, as Miss Jenkins says, is it taken

from real life, and is it human, to use the old repertoire stock company's stock phrase, does it have the heart interest in it? No matter how low you may consider that heart interest, does it touch an emotion in your audience? That is the first and foremost thing, is it interesting, is it entertaining, does it touch a heart interest? Are you able to touch a chord in the hearts of your audience that responds to that touch? If you are not able to do this, your work is going by the board, and you will find, soon find yourself out of a job, looking around for something else to do. I don't want to lower our standard, but, ladies and gentlemen, if you want to better the community at large with your work, the very first thing that you must do is entertain them. The first year that I went on the road I had been doing a great deal of work around the city for clubs—you will pardon me if this is a little egotistical, or rather for talking about myself, because the only experience I have had is my own (laughter)—when I first went on the road I remember I had the highest ideals. I had studied how to present to an audience that chapter of Dickens, "The Footsteps Die Out Forever." I think I had made, as we say, before a good intelligent audience, what I may modestly say a hit. I can remember two or three return dates that I got on it before city audiences. Then I went to Savannah, Illinois. Did you ever go to Savannah, Illinois? (Laughter). Maybe some of you have played Savannah, Illinois. I don't think it is necessary for me to go on and tell you the reception "The Tale of Two Cities" received at Savannah, Illinois. By the time I had finished with the "Tale of Two Cities" the town had finished with me, and when I got ready to give my next selection, there wasn't one-half of the audience there, and when I got my fee that night—it was before the Woman's Culture Club,

by the way, the lady said to me "Well, if you consider that an entertainment, we don't consider it so." That was the reception I got. Now I did it well too (Laughter), I honestly did. So then I thought after that, if they didn't like that, I would try Kipling, so I used to occasionally play Kipling. I did that to please myself, but I will give you my word of honor, with the exception of some college audiences, or some things of that kind, I never gave Kipling in my life, and I do that well (Laughter), I never gave Kipling in my life that it ever received a notice, from the majority of the audiences that I have to deal with. Now that is the standpoint of ends to be gained in public speaking and how to earn a living by it. That is the question, Mr. Fulton, how to earn a living by it. Now you may have all those ends and aims to raise your audience, but if you don't get the audience to raise, what are you going to do? (Laughter). That is the trouble, and if they won't listen to it, what are you going to do? Now I am out trying to earn an honest living by doing four things that I want to do when I step out on that platform. I want to first have that audience say to himself, when I stand up there, "Well, he is a gentleman." Secondly, "He is intelligent." Third, "He is cultured;" and fourth and last, and that is the very smallest thing that I want to impress upon an audience, is "He knows his business." Now those are the ends to be gained, first, that he is a gentleman or lady, second, that he is intelligent, third, that he is cultured, and fourth, and the smallest thing, he knows his business. And if you get those things before them, you will find that you can begin to raise the standard of your work. You can raise it just as soon as you impress those four things on an audience. That is the end to be gained by you. Just as soon as you put those things before the audience, you can

begin to raise the standard of the work, but the audience isn't ready yet for "The Lost Word" or Dickens' "Tale of Two Cities," or for Kipling. (Applause).

President Williams:

More time has been given to the last impromptu speaker than should have been allowed, but the president could not resist the temptation to hear more of this direct, forceful, and interesting presentation of the practical side of the subject under discussion. It has been the rule of the convention to allow the writer of the paper, or the person delivering the address, the last two minutes in which to reply to the criticisms, or to the discussion offered, and that will be done in the case of Professor Fulton. The question is now open for discussion.

Mr. Humphrey, of Kansas City:

I am perfectly delighted with Mr. Day's talk. Fortunately, I have heard Mr. Day, and can judge somewhat of his standpoint from his work among the Chautauquas, and since he was so kind as to pick out "The Lost Word," it seems to me I may have the last word. I do not believe, with all Mr. Day's earnestness and forcefulness in his presentation of his point, that he is saying just what he means.

President Williams:

I should have called the previous speaker's attention to the fact that we must not indulge in personalities. I am quite sure that he referred to that selection simply to make his point clear and not to cast any reflection on the speaker. He has used it as an illustration of a general class of what may be called high class literature; therefore I trust the speaker will address his remarks to the chair, and not to the previous speaker.

Mr. Humphrey:

I thank you, Mr. President, but what I am going to say is utterly impersonal and in the kindest and sweetest spirit that I ever spoke. Now the gentleman who preceded me, President Williams, had spoken of "The Lost Word." We must recognize that that is a peculiar, and unusual selection. It is hardly just, I believe, to take that as an illustration of high literature. I know very good and discriminating people, students of literature, who do not like it, who have no patience with it. For me I think it is a great piece of literature. It is not a universal selection. It is a very sorry blunder to give it before every audience, but there are audiences that are fit for it, and those audiences ought to have it, I believe. Now just to return to this one point of utilitarianism. The speaker who preceded me, if ever a speaker did in the world, does not take his standpoint before an audience from the utilitarian, but from the spiritual. I have never heard a finer, more beautiful presentation of the ethical side of literature than Mr. Day has given. That is always his point of view. He pleases himself, and therefore he pleases others. Now may I just go a little bit further? I have been somewhat over the country and have stumped the odd corners. I have given a bit from "Pickwick" and the closet scene from "Hamlet," and the closet scene from "Hamlet" in the corners is all right. Now I believe the reason is this, because I like it,—and I don't give it well of course—I am sorry that I am not equal to Mr. Day in that (Laughter). I have made that thing a success, and I can't give it well, but that closet scene—and you will be astonished if you agree with Mr. Day, you will be astonished at the places and the audiences that the closet scene goes with. "The Lost Word" would not have gone in any of those places where you would be

astonished that the closet scene goes, because the closet scene from "Hamlet" is more universal in its nature. "The Lost Word" is, as I said, unusual; it is mystic. It takes a peculiar bent of mind to get that, but the great and universal literature—Kipling is not universal; Kipling is odd. That is the reason that he is unable to give it. That southern sketch that the speaker who preceded me uses, and which is an inspiration to humanity, to manhood and womanhood, is great because it is great in the soul of the man who reads it. He elevates his audience. I don't care why he thinks he does it, but that thing happens. The reader who preceded me is so thoroughly imbued with a great and noble and beautiful character that it shines out. The dollars shine incidentally. (Applause).

Mr. Fulton:

I think the situation is just this. There isn't one thing that Mr. Day claims for his conception of public interpretation that does not apply absolutely to the one that I gave. We are not far apart at all. Now I have never had the pleasure of hearing Mr. Day. Some of these days I am going to bring him to Delaware before that great audience. I don't know him, I am going to learn him, and we will take him to Delaware, and if he fills the bill, we will take him back there fourteen times, as we have Leland Powers, but he must fill the bill. We have had a number of people come of the description given by this lady and on the other side of the house (Miss Spaulding). We have had them there on the lecture course of Ohio Wesleyan University. They came once and they didn't come again. I don't believe that Mr. Day does the bad things he claims to do at all. He couldn't and live. (Laughter). Any selection of a drama that has not a good end to it and is not

an uplift to the audience, dies. The theatrical managers know that. You may have a dream that has an immoral bent to it, and it may live one season, but is off the boards the next season. Now let us look at it from the side of entertainment. Do you know you can make a genuine entertainment of interpretation itself? Now there are a great many people who attempt to entertain a miscellaneous audience by giving readings from Browning, for instance. I have sat and dozed through Browning readings many a time. We once had on our course one of the most widely advertised readers of today, who came to Delaware and gave an allegorical selection which she read from the book, and our audience got tired of it, and up in the galleries, where the dates are made, the boys and girls commenced to whisper and make noise. She asked the man who arranged her engagement not to send her back to Delaware, and we asked the man also not to send her. She had made a bad selection. She gave an allegorical number, and she didn't interpret it. She read it from a book, and there is no use of a reader trying to interpret a character with her arms up this way (indicating), and looking down at the book to see what the book says. Why, the boys laughed at her (Laughter). Our President, when he interprets Shakespeare, does he put the book down and look at it? No, he interprets it. I believe everything claimed by Mr. Day for his work will apply to everything we claim for our work, and I believe that Mr. Day is inspirational in his work. I heard the testimony from a man just a moment ago who has heard him. I haven't heard him yet. And if he is inspirational and at the same time chooses good literature, and at the same time does not impersonate mermaids and serpents crawling around on the stage, why then we have

in him an earnest exponent. (Laughter). (Applause).

President Williams:

The time for discussion has passed, but before calling the second on "Methods of Teaching," I desire to ask the Chairman of the Ways and Means Committee, to read a resolution signed by several members of the present local committee. Certain conditions make it advisable to present this resolution at the time.

Mrs. Melville:

Sadness has come into our local committee by the very sudden death of one of our members, and I would like to read this resolution: "Inasmuch as it has pleased Almighty God to suddenly remove by death Mrs. Virginia Anderson O'Neill, teacher of expression in the Central College of Music of Austin, and a beloved, honored and helpful member of this Association and of the local committee, we, the undersigned, submit the resolution that the sympathy of this body be extended to the bereaved husband in this sudden grief, and that this resolution be spread upon the minutes of this convention and a copy of the same be sent to the husband, Mr. James K. O'Neill.

(Signed) Mrs. Mary K. Ames Denney
Mrs. Edward C. Hedrick
Mrs. Marshall Jackson
Mrs. Belle Watson Melville."

President Williams:

You have heard the resolution, what is your pleasure regarding it?

(Upon motion of Mr. Newens, duly seconded, the foregoing resolution was passed).

President Williams:

To serve as Committee on Pronunciation the chair appoints Professor Henry Evarts Gordon, of Iowa, Mrs. J. L. Truesdell, of Wisconsin, and Miss A. M. Matthews, of Illinois.

The twelve o'clock section on "Methods of Teaching," will now be called to order by Mr. Humphrey of Missouri, chairman of that section.

The Chairman:

Next in order we have a theme that is very important. I have the pleasure of introducing Mr. Dwight E. Watkins, of Akron, Ohio, who will give a paper on "Contests in Declamation and Oratory."

Mr. Watkins:

Mr. Chairman, ladies and gentlemen. I wish to file a statement before I begin, to the effect that two of the ideas which are expressed in this paper are the result of independent thought, and are not taken from one of the addresses of the morning. They are the thought that expression is the end of all education, and the thought that patriotism is one of the great ends to be achieved in teaching public speaking. (Reads).

CONTESTS IN DECLAMATION AND ORATORY

Dwight E. Watkins, Akron, Ohio

Mr. Chairman, ladies and gentlemen. In all great factories where complicated machinery is manufactured, and machines are put upon the market ready for use, there is one room, generally called the "assembling room," in which all the parts of the machine, made in the different parts of the factory, are brought together and "assem-

bled,"—a place where the finished machine is "set up," or put together. Very similar to the function of this room in the factory, is the function of the Public Speaking department in the high school or college. The Public Speaking department, like the assembling room of the factory, is the final test of all attainment in other departments. If a student is poor in his mathematics, the fact will be evident in his public speaking. If he is poor in his rhetoric, or languages, the fact will likewise be apparent. Just as the assembling room determines the precision with which each thread is cut, and each bolt turned, so the Public Speaking department is the test of the excellence of the student in his Milton, his Euclid, or his Goethe.

With this comparison in mind, it is evident that the teacher of Public Speaking must be an expert. It is not in the screw department, or the type-bar department, of a typewriter factory that the skilled workmen are found, but in the assembling room. Here the mechanic must know not merely how to judge of the excellence of one part of the machine. He must be able to judge all parts. So in Public Speaking the teacher must be able to detect failure to attain the standard in any one of the many departments of knowledge, and just as the skilled mechanic in the assembling room will improve the product of each department as he brings the whole machine to perfection, so the teacher of Public Speaking will improve the work in other departments as he points out the need of further attainment on the part of his students in their different lines of work. It is necessary that we have good instruction in all departments, but just as the different parts of a mowing machine are of little value when lying around on the floor of the assembling room separately, but become valuable only when they are put together in the machine, so, although we need good instruc-

tion in the different subjects, the value of this instruction is greatly enhanced by a good department of Public Speaking, where expression, and therefore usefulness, can be supplied.

This brings us to the subject of contests. No more powerful stimulus has ever been found for the acquirement of knowledge in all departments than the Public Speaking Contest. Its power is not confined to the subject of elocution alone, but reaches out into every subject of the curriculum. The student finding the terrible void in his work under the criticism of a broad-minded teacher of Public Speaking, goes to his special department with a voracity of appetite before entirely unknown both to himself and his teacher. His mind is like a great iron bar swung over the iron filings passed over them without perceptible effect, now, under the influence of the mystic currents of emulation, it grapples them to itself with irresistible force.

This is a view of the contest in its wider salutary influence. For the teacher of elocution its effects are marked with equal clearness. There is a psychological moment in all mental achievement. There is a time when the ideas already in the mind, under the white heat of interest fuse with new ideas with the utmost facility, and this white heat of interest can be created in no easier way than by the Public Speaking Contest. Students who have looked upon technical exactness with undisguised contempt, now are solicitous about every minute detail. Students who have shamefully neglected practice, now cause the household attic to resound with Demosthenic utterance. In this connection it should be stated that the contest work should be closely correlated with the class work. For weeks preceding the contest the matter should be mentioned at every meeting of the class. The points of excellence that will characterize

the winning contestant should be pointed out. You may say to the class: "Watch the winning contestant two weeks from tonight, and see if he does not have such characteristics." This will have the effect of fastening these characteristics in the minds of your class, and will incidentally increase the interest in the contest. Nor should this work stop with the contest. Nearly always at Akron we devote the first class hour following the contest to hearing opinions of the different contestants and discussing the decisions. Talking about the contest both before and after the event is surely one of the best ways to make it effective.

In addition to the talk about the contest in the class room, the teacher should ever be on the alert to drop a word about it wherever possible, on the stairs, in the hall, on the street. Approach the boy who is writing a speech and ask him how he is getting along with his oration. Tell him you believe he can give the rest of the fellows a pretty close race. After telling a certain contestant that he never can win unless he pays more attention to his gestures, stop him a day or two afterward and ask him what exercises he is practicing. Speak to someone outside of the contestants and ask him how many are entering from his class. Name some good fellow who ought to enter and tell him to go in. Send two or three other fellows around to see him. Honeycomb the school with contest spirit and the result will be gratifying.

One other device should be mentioned here. Keep the honors as close as possible to every student. Make almost as much of the man who wins in the room or society as the man who finally wins for the school. Impress upon the members of each society that it is something to win in that society. Keep the honors close to the mass of the students and do not let those who lose out on the way up to the summit of the pyramid system be forgot-

ten. When Yale University reports only about a half dozen men as entering for four honor places, surely some such policy as this has been neglected. At Akron this last year, out of an enrollment of 848 there were an even 300 entries.

But the interest aroused is not the only advantage of the contest. The contestant, after once having done his best, will never afterward be content with mediocrity. The boy who in his junior year has won a contest will not be content with anything but like preparation for his valedictory at commencement. It is said that certain wild beasts are perfectly harmless until they have once tasted human gore. So the student, after once feeling the satisfaction of a good speech will never again be contented with inferior work. His abilities have been "stretched," as it were, and he is never quite the same individual again. The orator who has once stood before an intent body of listeners, who has been greeted with spontaneous applause, who has felt the warm tingle in his cheek, and the beating pulses of triumph at his neck, will always have these experiences singing their way through all his work, and mere talking will seem very "stale, flat, and unprofitable."

But greater than the good gained from added interest, and the advantage of permanent improvement on the part of the student, is the patriotic impulse inspired by the contest. Lord Macaulay, I think it was, who said that government by parliament was a government by talking. The same could be said about our own republican institutions,—the protection of our government is largely secured by talking. The last year in one school nine medals were given to young men for excellence in Public Speaking. Think of the influence for good that these young men will exert!

Through all their lives these young men who wear these medals will be interested in Public

Speaking. Many public addresses will be eagerly read, and many more eagerly listened to, because of the interest by that medal, won away back in high school days. Most public addresses deal with the welfare of the country, and these men cannot help becoming interested. More than this, the probability is that they will never entirely abandon the joys of public address themselves, and in any crisis, by reason of their knowledge of affairs, gained by reading these many speeches, and by reason of their training in the art of public address, they will stand forth as staunch defenders of that liberty which we all enjoy. Think how safe our government would be, if every high school in the land would each year turn out nine young men with an abiding interest in Public Speaking.

What has been said thus far is true of the contest in general, but the subject assigned, "Contests in Declamation and Oratory," suggests that there may be some discussion as to the relative merit of the declamation and oration in the contest. I believe it is generally conceded that declamation is the proper field for the younger students. The technique of Public Speaking should be begun at a date so early that the mind is unable to cope with the difficulties found in composing an oration, and the declamation furnishes the needed resource. Not before the third year of the high school, at least, should the oration be regularly attempted, although I have known of members of the sophomore class doing remarkable work. The oration, I believe, is capable of the highest development of any form of public utterance in the high school. Declamation can never be considered more than an academic exercise, and literary interpretation needs the fuller experience of later life to make it effective. Debate requires impromptu thinking and judgment, which are not possible to the high

school student in any high degree. With the oration, however, the student has the quiet of his study to judge of his matter and the leisure of written composition to work out his language. The technique of the speech can be compared with the best standards in frequent rehearsals and these advantages can be offered by no other form of public address. It may be well to mention the fact that this last year the Michigan High School Oratorical Association has introduced a declamation contest for members of the two lower classes of the high school.

One troublesome question in many places is the question of allowing boys and girls to compete together. In my own judgment there is no common standard by which the two may be judged, and the difficulty has generally been overcome by having a recitation contest for the girls, and the girls have also at times had an essay contest. The debate has been kept for the boys, and although I know there are many successful debates where there have been girls on the teams, I believe the interest has generally been due to the novelty of seeing a girl debate, rather than to any real solicitation as to the outcome.

As to the method of marking the different contests, I think there is quite a diversity of opinion. Some cast but a single ballot, stating the order of excellence. Others have divisions and subdivisions, trying to show the relative importance of certain elements of the effort. A review of all these different methods would take up too much time, and would hardly result in much good, so it is passed over, or, at least, reserved for the open discussion to follow later.

I am aware that the questions of prompting, of giving credit toward graduation for work done in the contests, of judges, of the physical care of contestants, etc., have not been taken up. There

is enough material related to this subject to make a large sized book. Of this much I am certain, however, that the contest is the most useful device yet put into the hands of the teacher of Public Speaking, both for the purpose of teaching and the purpose of securing recognition for his work.

The Chairman:

The subject is open for discussion. It is a matter certainly of great and vital interest to us.

Mr. Babbitt, of New York:

I can't agree with this speaker in his statements that the oration must come later and that the declamation must be left to the younger students. I would rather have a crude expression of a boy's personality in stuttering words, if necessary, in the class room, than to have him try to deliver the Gettysburg speech or Demosthenian oration on the crown. It is simply impossible for him to put himself in the conditions under which those speeches were given, and I have found that better results have been obtained from aiding the student to give out of his own personality than by having him commit certain orations. My method has been to have the committing of these greater orations come later as a guide to the taste of the student, and not at the beginning when it will dwarf their own individuality. I aim first in individual expression in the teaching of public speaking, and I think that this method has been very successful. I have had factory boys, largely without much education, and they have given original orations at the close of the season which would have astonished many a college professor. I remember one boy in particular, 19 years of age, who has had few advantages, and yet he gave an oration in which he likened the various types of mankind

to the ships of the sea. The analogy was a beautiful one, and the thought was an original one, and his expression of it was out of his own personality and it was very successful. I would like to know what you think about the committing of orations as a start in teaching boys to speak in public. I think that should come later.

Mr. Fulton:

May I ask the gentleman who presented the paper whether he meant to confine the choice of literature for declamations simply to orations. I don't think he did that; he didn't confine it to that sort of speech. It would be wrong to choose material beyond the advancement and knowledge of a student, and I think the paper intends you should choose other material for declamations, and in that case, if your literature is simple enough, it might come first.

Mr. Babbitt:

Has declamation any place in the teaching of public speaking? I doubt it.

The Chairman:

I see why I was made chairman. This is pretty interesting. I have got to keep quiet.

Mr. Watkins:

Call your vice chairman to the chair.

The Chairman:

No, I will refrain, because I think I was put here with malice aforethought.

Mrs. Mahon:

I most certainly agree with the second gentle-

man, who said he liked the original work first. It seems to me very much better to train and to bring out the personality of the student. I do not care anything about the conditions. It seems to me we should work directly upon the personality and work directly to develop the individuality of the student. I should not like to say that the declamation has no part in the work of public speaking but I think it should not be the first. I think there are other forms of development that will bring about better results, but I am not prepared to say that the declamation has no part. I agree thoroughly with the third gentleman, who said that the literature should be at all times adapted to the understanding of the student. There is no question about that. We will all agree with that statement. But my own idea is that the individuality and the personality of the student can be best developed by getting out his own original thought. My experience consists mostly of the teaching of parliamentary practice, and very little of that. I believe that parliamentary practice is the very best way perhaps to start the ball rolling, from the fact that the student who stands on his feet must think or sit down, and it is well that the student be able to think as he stands on his feet. I believe that parliamentary law should take a prominent place in the teaching of public speaking. The individuality should be developed, and it can be best developed by the bringing out of original thought, and leading up to these other things. Certainly the study of all oratory will enhance and increase the knowledge and the ability, it will aid materially to the instruction of any student in public speaking. It gives us higher ideals and certainly teaches us to express ourselves in better language. We should have a thought always to the best fiction and best language, but that I think comes in later.

The Chairman:

Will no one come to the rescue of the declamation?

Mr. Gordon:

I think in order to discuss this question intelligently, we will have to define what we mean by declamation and what we mean by oratory. We have just had an experience in the Northern Oratorical League which is very interesting. One of the great universities of the noble seven who are in that league has withdrawn. It doesn't like the present style of oratory. And at a banquet, where the last contest was held, the representative of that university told us that he did not wish to withdraw personally, but he represented his university, and they insisted on a withdrawal for the reason that at the time of the contest there was no interest in that great university in oratory. And the university that was admitted in the place of the other one by its representative told us that they welcomed the contest in their institution, because it would arouse interest in oratory in that institution. Now my trouble with this oratorical contest is this—it is a declamation contest every time. Our oratorical contests today are declamation contests; the only difference is that he writes his declamation and recites it by heart. He is declaiming his own language and not somebody's else. That I call declamation, and I think the trouble with our oratorical contests is that they are for the most part declamation contests. There is no extemporaneous speaking in oratorical tests. That is the thing I should like to get. Let the student study the topics, if you please, and not know what he is to speak on. I believe every contest in oratory has been a contest in declamation, all those that I have heard. Whether it is his own

or someone's else, that depends on the preparation. If he has been able to hear other orations, and has studied them, if he has been allowed to study here and there, and has had help from his teacher, that is a little worse than the other, but there is no question but declamation has a part to play. That, however, has to be left to the student and the occasion and the wise teacher.

Miss Falkler:

We have had a public speaking department in our school, and have had the trials which come to all public speaking departments. It seems to me that we do not, any of us, quite agree as to what is a declamation and what an oration. To me a declamation is another man's oration given by a student. His own oration could never be a declamation; it is either an address, an essay or a treatise; or it is an oration. I do not agree with the gentleman over here (Mr. Babbitt) that the oration should be first. It seems to me that is the culmination of all public spech. I think he should begin to study for the oration down in the grade when he begins to study thought and composition, and he should later go on studying for the oration. He should study for the debate first, and in that debate he is helped to get this original thinking and thinking on his feet, and it seems to me the first thing would be to have some society or club in the grade, and then on up in the high school, where the children may be governed by the teacher and may be able to write simply and to talk simply upon their feet, and then as they get into the high school they take up the study of the great orations and are taught to know what an oration is. I can hardly see how in the world a man or woman could write an oration unless he knew what an oration was, and I do not know how he could find out unless he studied the great orations under the

direction of the teacher, and at the same time made an effort to prepare himself to write an oration. The majority of students never write orations, but simply addresses. I remember one oration that was written on the subject of the "Cow Path," which you have noticed is not a very good subject for an oration. The majority of orations in our schools are addresses and not orations; occasionally we have an oration, but they are very unusual. The contests I believe in, but they have some points which you must watch very closely or they develop into something that is very superficial. Of course the ill feeling that is occasioned, that must be watched by the teacher too. And often as far as tests are concerned, they are superficial because they do not have the foundation work for good expression. The declamatory contest is very different from a contest in recitation also. A recitation may be the interpretation of any good piece of literature, but the declamation is the recitation of an oration.

Miss Mahon:

I feel that I did not make myself clear, so I want a word further. I had in mind college work when I was speaking. I certainly want to be placed on record as believing very fully and heartily in contest work in the grades, in high schools, in colleges, in universities, everywhere. I believe very fully in the contest of recitations, if you wish to call it such, in the declamatory contests, in the oratorical contests. I believe it figures largely in the teaching of public speaking everywhere. The one point that I wished to bring out, and that was the point that seemed to be under discussion at the time, was that I believed the earlier we strive to bring out original thought the better the result; that is one thing that I had in mind.

Miss Myrtle Green, of Fenimore, Wis.

I believe the question has been raised, what relation declamatory contests have to public speaking. In what we call declamatory contests in Wisconsin, the selections are mostly prose stories. As they have worked upon the selections and have had their tests, I have had unnumbered assurances from other teachers or assistant teachers in the high schools that there was a marked improvement in all their work. Then after they get through high school and go on through the normal school and achieve some distinction as speakers, extemporaneous and otherwise, I find in some cases they give the credit to the work they got in the declamatory contests. I think it has a decided relation to public speaking, and I believe in the declamatory contests before the oratorical contest, if you are going to have it public. If it is only a school exercise for the school itself, the oration is all right, but the ordinary high school pupil will not write anything that will interest an audience, and it gives them confidence in themselves if they can take these stories, something that has a good point, and something which perhaps they would not get otherwise in their school work.

Miss Spaulding:

I have been in college work teaching public speaking in college for ten years, and this subject is one of great interest to me, and I think none of us will belittle the importance of original work. Certainly the power that will enable a fellow to stand up and think on his feet and express his thought is a great one. But I must differ from the gentleman in front of me (Mr. Babbitt) who says that declamation has no place in this sort of work, for I believe that it leads up to it; I know it does. In the first place a great many students,

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college students, do not try to write orations worthy of delivery for class work, and a great many are bound down by mannerisms and are narrow in their methods of thinking, and declamation will free them from these things and lead them into oratorical habits of mind, by which they can be finally led to express their own thoughts in a broader way. I think that there has been a great many points brought up just in the few speeches following this address which are worthy of a great deal of discussion. I think we have been talking about too many things at once, but I just want to voice again my belief that declamation is a great aid to original work, and I have known college boys who took no interest in the oratorical contests until they had been in one or two declamation contests, and until their blood had been fired by some of the speeches of our master orators in class work, and they have been fired with a desire to get into that for themselves and express themselves, and I have seen the result. So I want to say again that I believe declamation is a great aid to original oratorical work.

Mr. Watkins:

I think my vindication has been ample already. Perhaps a little psychology mixed in with this would help some. You know there is such a thing as the imagination. Now imagination is constructive, but where does imagination get its materials upon which to work. You never had an image which did not have a basis in some past experience. I doubt very much if the gentleman on the right side of the hall (Mr. Babbitt) would be here today and would be able to express the thoughts which come to him, if somewhere away back in his experience he had not given in a forcible manner the thoughts which someone else had given. All your original work must have a

basis. It may be a new combination, but your basis here and here and here is there before you have the original work. The student who has felt the oratorical inspiration which comes from a declamation, the student who has experienced the elegant wording which comes from the declamation, and the one hundred and one other things which come from the declamation, can put this and this together in a beautiful and original composition and can sway his audience; but you must have material. You can't make bricks without straw, and you must have this foundation of declamation on which to work. There may be in class rooms and grade rooms attempts here and there to do original work, but they are merely attempts. My contention was that the original work should not be brought out until it reaches about the third year of high school. There may be original compositions. We are doing that work right along in the grades. We have courses where originality is cultivated, but as an original product I do not think an oration should be attempted before the third year in the high school. It is an aid to the oration, to a man's higher attainments, and you should have the technique which the declamation gives you an opportunity to inculcate, before the oration is attempted.

Mr. Babbitt:

This morning the definition of education was brought out, and it seems to me that is just why we have so much imitative public speaking. I am not aiming at orations in my teaching. I think that should come when a man goes out in the world among his fellows, but with a student I think the great aim should be, in all public speaking, the drawing out of his own latent powers. To me education means a drawing out and not a putting in. It is the difference between the

well system and the cistern system. We should encourage that which bubbles from within outward, or are we going to put in facts and have the imitative speaking which is productive of so much of the commonplace work. We have so many commonplace orations, and that is what I am protesting against, this imitative method. I have heard so many so-called orations that have been sorry affairs that I want to protest and assert that I am strongly against the imitative declamatory method.

Mr. Watkins:

I want to draw a comparison from another field of art, from the field of painting, from the field of sculpture. What do the instructors put their pupils at first, making beautiful original art education in other fields, and from that springs the beautiful. The declamation along the line of public speaking and copying in the art of painting and sculpture are where the alphabet is learned. I am against the imitative as much as anybody but you must get your alphabet and your tools, and you can get them best from declamation.

The President:

Professor Metcalf is not present, and I fear I am responsible for his absence in failing to warn him of the day that he was to appear. The next speaker will be Mr. Biddle, upon "Methods of Teaching Public Speaking in Colleges."

Mr. Biddle:

Ladies and gentlemen. I am sorry that this subject was not opened up by Mr. Metcalf. My subject is "The Teaching of Public Speaking to Under-classmen," and so is not as general as Mr. Metcalf would have made it.

ONE WAY TO TEACH PUBLIC SPEAKING IN COLLEGE

This paper is written with the idea that we can do nothing better for each other than to exchange our opinions freely and to talk over our common problems in an unconventional manner.

I think that it can be said with safety that no subject in the college curriculum is so devoid of method. Methods may play an important part in the teaching of mathematics, history, or the languages, but the successful teaching of Public Speaking depends to a great extent upon the originality and the personality of the instructor. The teacher of expression must work out his own ideas, be open to suggestions and willing to incorporate the good suggestions into his scheme of teaching, but it is fatal for him to follow a cut and dried system.

There are, however, some general principles that the teacher should keep uppermost in his mind if he is to be true to his pupils, and to himself. He must not depart from the true pedagogical principle that underlies all teaching. Education is a drawing out, a leading forth, and the true teacher of expression must seek to develop the pupil from within. Teaching that is put on from the outside undermines the originality of the student, while mere coaching is likely to render him unfit for artistic development. Whenever a student begins merely to imitate his teacher, or whenever the teacher tells the pupil just how to render a certain selection, you may expect to find a second edition of a tenth rate elocutionist. The teacher of expression in college is not hired to teach students how to speak pieces, but rather is he employed, like other professors, to develop the student, and to draw out the best that is inherent in his personality.

With these few introductory words in mind let us now pass on to the real problem of teaching expression to underclassmen. Desiring, as I do, to make what I say as concrete as possible you will pardon me for using my own experience. In the college in which I am privileged to teach Public Speaking is a required course for Freshmen, and about one hundred thirty students presented themselves for instruction. A division into four sections of thirty each seemed necessary. For convenience the pupils might be readily classified into three groups: First, those with no previous training; second, those who have received coaching for specific performances such as declamatory contests, and third, those who have had fairly good training in good high schools. Of these groups the second class furnished the greatest problem. Three months or more was necessary to eradicate false impressions. The third class with the foundation work has a decided advantage, while the students with no previous preparation by their receptive attitude and persistent industry are likely to be among the best speakers by the end of the year. With such a medley of pupils the teacher must accommodate himself to circumstances and meet their needs. He must bear in mind that his charges are in an undeveloped state as far as the art of expression is concerned, and also that in all probability they have little interest in the subject. It does not take long to discover that the young hopefuls are indistinct, that syllables are slurred in long words, and that the vowels are sounded very incorrectly. Under these conditions it seemed wise to spend a month or so in drilling upon fundamentals. After this preliminary work in orthoepy, exercised in articulation, and suggestions for voice development, common reading was taken up advantageously. *Hamlet's Instruction to the Players* and colloquial

selections such as Old Chums placed a much needed emphasis upon naturalness as the foundation for all effective work in Public Speaking. A working basis having been established it now seemed desirable to stimulate a deeper interest, and to place before the mind of the pupil the breadth and depth of expression when applied to the interpretation of literature. Accordingly selections were assigned involving gayety, serenity, grandeur and pathos. For instance, poems like Riley's South Wind and The Sun, where gayety is the dominant note, were read by the pupils and by the instructor in as airy and gay a manner as the spirit of the selection seemed to justify. During this period the purpose is to inspire an ideal. Before the Thanksgiving recess, then, the idea is to instill certain fundamental principles by means of constant repetition, and second, to arouse and intensify the interest of the pupil by placing before him an ideal that he will desire to emulate. Before the end of the year two vivid illustrations convinced me that my theories were not far astray. One first year man was so indistinct that it seemed almost a hopeless task to devise means whereby his tongue might be induced to articulate words intelligibly. Now it so happened that thought took full possession of this Freshman, and his spirit was excellent. His earnestness of speech was commended, and certain exercises suggested for daily practice to remove the impediments in the way of clear enunciation. By sheer industry and constant drill this young man became a distinct speaker by the end of the year, which together with his earnestness of spirit made him one of the best speakers in his section.

Another young man confessed to me at the close of the year that he had hated elocution and took the course in Public Speaking merely because it was required of him. During the period of foun-

dation work he took little interest, but during the period of varied interpretation a sparkle of interest could be seen in his eye. As the time approached for a preliminary Freshman Oratorical Contest he was among the first of thirty to signify his intention of entering the lists. He was successful in the preliminary, did very creditable work on the final contest, and became one of the best speakers in the course. The problem in his case was to arouse his interest and that interest was stimulated when a desire for emulation was created. After Christmas came pronunciation tests, and five minute speeches on current topics. Thorough preparation for these speeches was insisted upon. Pure extemporaneous work was discouraged. Americans are too prone to talk upon subjects about which nothing is known and I do not feel inclined to encourage this tendency in the rising generation. An interesting exercise, and one which was thoroughly enjoyed by the students, was the telling of some story taken from some prominent author or from a good magazine. The recital of these stories as well as the speeches on current event topics took on the nature of a contest, each student striving to make the best speech of the day. Many students who were timid and dreaded to speak before their classmates lost their self-consciousness in the interest that these exercises engendered. Confidence in the ability to express thought before others should be fostered in any introductory course in Expression—Declamation work, the general principles of gesture as an aid to the expression of thought, and the study of oratorical form were also touched upon.

In a short introductory course the teacher can hope only to sow the good seed, and to give the student the right conception of the art, in the hope that he will build on this solid foundation, and become natural and effective in his speaking.

The teacher of expression in college must be patient, realizing that art is slow, and be inspired by the fact that, unlike most of his colleagues, he is not dealing with facts, alone, but that he is aiding the student to quicken his perceptive faculties, to fire his imagination, to kindle his emotions and to strengthen his personality.

Much pioneer work is yet to be done in our colleges in order that the word elocution may not provoke a sympathetic smile when uttered in the presence of educated people. The great object of every teacher of expression in college should be to cause our subject to be considered as an art, just as truly as is music, sculpture, or painting. Surely the human voice should be a truer mode of natural expression than the instrument, the marble or the canvas.

The President:

I regret to say that there is at this point no time for discussion of this important and interesting topic. We may have some time tomorrow morning for its discussion, one of the writers on tomorrow morning's programme being unavoidably absent.

Nakama Hall, Oak Park, Ills.

Wednesday, July 1, 1908

Section 2—Interpretation, called to order at 9:00 a. m. by the chairman, Mrs. Anna P. Tucker, of Ohio.

Ladies and gentlemen, I am glad that you have programs with you, or else I should be under the necessity of introducing myself. May I ask you to come toward the front of the hall. Every moment is so valuable, and we have come here to get so much, that if you felt as I do about it, you will want to come in as close touch as possible

while we are here and before we separate again and go to our respective lines of work.

I suppose this morning's work is really a continuation of the work that was taken up on yesterday. I want to say, however, that the Good Book tells us that "The earth was without form and void, and darkness was upon the face of the earth." That was pretty much the way I felt when I had the letter from Mr. Kline asking me if I would give a talk on this particular line of work. Being very busy in my own work at home, I knew I should have no time to write the sort of paper that would be presentable to the people I should meet here. I said to myself, "What shall I do? What shall I take them? I will go and take myself, and I will meet them, and, furthermore, I shall be sure of one thing, that if the earth was without form and void, and if a darkness was on its face, when I get there there will be elocutionary lights enough in that convention so that we shall have the elocutionary world lighted; there will be no darkness in connection with it." That being the basis on which I came, I want to tell you that I want the co-operation of everybody in this room. I came here yesterday and listened carefully, and watched for the quick response, the vibration from one to another, that should mean something helpful. I noticed there wasn't much of it. We had to be asked to get up and asked to say something, although we are here as representatives of a talking art. And then as I got outside I began to meet one and another, and the first thing I heard was "Well, I should like to have said something, but" so and so. What was it? Fear. It is the bugaboo which keeps us all from doing our best. We come here thinking that so much is expected of us, and we do not do what we can. Now you have all something to say and something to bring, and

we want to think that, and we must have the most perfect freedom with one another to get up and say what we have to say. We all have different grades and subjects of study. One of the beautiful things as we grow older—you see I am an optimist, a woman who likes to grow old—but one of the beautiful things is that we grow to be more tolerant, we grow less and less critical, and more and more into the belief that God made this world and put men and women into it, each with a separate diverse work to do, and if we should try it, we couldn't do another's work. And so we come to think that although the work I do and the work you do may not be according to some set rule, at the same time we see that there is a sense developed after we have studied this wonderful art of expression, a fine sense developed that enables us to know and appreciate the artist. I sat there last night and listened to this young man (Mr. Babbitt), I had never met him. I noted one thing—I was carried away with my thought and sense of satisfaction—that was beautiful, and that was the unusual control, the pause. It was perfect. I am sure those of you who listened last night went away with new thought. There may have been some things that did not come up to my standard that were not done just as I would do them, but we can pick out certain things that we can take away with us when we go to spread the good tidings in expression work throughout the world. (Applause). That is right. Give me a little bit more of that not because I want applause, but because I want you.

Now I am going to talk for a little while, and then take up two of these poems that were sent to me. Mr. Kline also sent the numbers to me. I do not know whether I shall handle them as he wished or not. He was kind to me and had his

letter typewritten, and I was able to make it out. I wrote mine, and I am certain he never could make it out, so I am not sure that our minds have met on this subject. The topic is "The Interpretation of Subjective and Objective Literature," and may I say just one or two things?

What is interpretation, men and women? Revelation. The putting forth of that something or other that enables men and women to understand who and what we are. Peter, when he stood midway there between the two portals of the temple, is told at once "Thy speech betrayeth thee." Revelation. He revealed, whether he wanted to or not, himself. Interpretation. We give when we speak of it, in one sense of the word, the meaning of the teacher; the teacher who is, step by step and step by step, leading the pupil from the darkness that I spoke of in the beginning of my talk, to the light. On the other hand, speak of it from the standpoint of the artist, we look upon the piece of work as we look upon the rose, synthetically, not analytically. We take it and you may wonder at its fragrance, because we do not know where it is, cannot tell why it is, but we must admit that the fragrance is there. So interpretation, it seems to me, becomes two perfectly distinct phases of the same study. May I just for a moment or two follow this out? Delivery is the revelation of the entire man. When he comes to give a piece of work, from an artistic standpoint he is supposed to have his entire body under his control in such a way that the whole muscle texture is sufficiently under control to allow the freedom of the thought first, the thought of the author plus the soul of the man who is giving it. That being so, of course when he gets up before us, the most important quality, the first asset, is his personality. I remember the long heart-breaking struggle I had because it seemed difficult for me.

to get away from my personality. Everywhere I went they gave me no credit for my work, and no credit for my artistic ability, but it was always, "You are succeeding with your personality." that thing was heart-breaking for a long while until the light of a new vision came to me, and I began to realize that first, last and all the time, that is the main asset; that is the thing with which the man or the woman goes out into the world and makes success.

But now there is a difference between personality and personalities, a big difference. The personality is the revelation of the being, mind, body and soul and spirit; the personalities are the things that we would like sometimes to take away from people. The trouble is you and I look at the things we want to take away, instead of at the thing that would help us most in the taking away.

Delivery being the revelation of the entire man, we have then the subjective and objective in interpretative work. We have various terms that we use in the class room, "manifestation," "objective," "subjective," "realism," "idealism," all sorts of terms that we use, to mean what? We quarrel about it, pleasantly, of course. We get up and say one thing, and then another will say "I am diametrically opposed to that," and after he has finished speaking we get up and say "We mean just what you mean," and the fact is we did mean exactly the same thing; so far as the basic elements are concerned, if the basic elements in this work were not the same in you and me, do you suppose we would have any standards whatever in criticism? Certainly not. It is because we are all alike at rock bottom, when it comes to the principles of life, that we are able to come here, and if we become cultivated in the right way, we know that the touch of intellectual relation-

ship is the thing that after all gives the beauty of love; and in that way criticism takes upon itself shape. I do not mean the pessimistic view of it, not the going away feeling that "I wish I hadn't come here," the going away uncomfortable; or, on the other hand, the sort that makes you feel that you have been over-praised, because that is fulsome—I do not know that it is the best thing in the world to have everybody rush up and say "Beautiful! You did so well." I do not know whether that is always pleasantest. We do not have to be told when we have done well. You just come and touch my hand and look into my face, and you know and I know whether or not the mission that we have to perform, the message that we have to bring was real, and whether or not it was appreciated.

Now when we come to look upon the thing, then, from the standpoint, as I say, of the teacher and the student, there we have two sides. Shall we take it for a moment from the standpoint of the teacher? Here we have a perfect right to consider both the mechanical and the impulsive schools of work, to consider the steps by which the interpretative work is done; the right to the criticism, just criticism, as to whether or not the manner and the matter were good. Here we stand in the relationship, perhaps, of teacher and student, because we can bear partially that relationship to one another. Here we have differences of opinion that enable us to go away seeing that although two people are diametrically opposed, yet both have common sense. When we find that some one disagrees, we do not feel that they have nothing and we everything, or we nothing and they everything. I find I have only a few moments left; I cannot take the time to go through these steps; you know them all. One lady said yesterday there was nothing said here that we didn't

know when we came. Of course not. A book greater than any book on our art or any other ever written has said to us "There is no new thing under the sun." We did not come here expecting anything new. We came here to know each other, to hear what each other is doing in the world, and we need never be afraid that our art will be misunderstood unless we fear ourselves. We fear ourselves when we get up to do a thing. You had the equation of speaker and audience spoken of yesterday. What is the reason that a great deal of our work does not take? Notwithstanding Mr. Day's very able defense of the utilitarian side of it, I certainly believe that there is nothing too good to bring even to the commonest audience that lives, and he doesn't either. But what do we do? We become wearisome, and make the thing so real that we forget the great and indefinable something, the fragrance of the rose, without which the rose is nothing, no matter how beautiful; or our ideas carry too far the other way and cause us to lean too much on the other side, and we make it so shadowy and vague that we have to get back on the bread and butter side, the side of business. I will say now that the work that I have done in the world, whether it be much or little, has yielded returns in satisfaction and to an extent materially. I was a Southern girl—I speak of that because you know how Southern girls are usually brought up—and found myself, after a life of luxury, without fifty cents in the world. I had to face that situation, and I know that as far as it has gone it has been builded firmly and well, and the money, the material side, if it will be any help to you, the material side has followed the spiritual. That is personal experience; it may not be found in a textbook, but that is my personal experience.

Now for a moment let us take the subjective in-

terpretation. That which is objective become subjective when we turn it inward; and that thing which is external, a mere picture making, becomes internal and suggestive. Now we have passed to the realism of the artist. You asked yesterday how to bring a student to make a picture. It seems to me that the first thing is to bring him to a realization of his own self. We do not any of us awaken the ego quickly enough; we do not make the student realize his responsibility enough, realize that if he is going into this work, he must have something to bring into it, and that if he has not that, he had better stay out. Then his picture making quality is evolved, and behind it sympathy is aroused, and that makes each of us enjoy the beautiful things of life. Imagination, sympathy under control of the will, soon puts you in touch with the literature that makes your natural work creative. There you have the artist; the objective has become the subjective. Inspiration is the keynote of all real, artistic work. No matter what the thing may be underneath, if I cannot go away from here feeling better—I do not mean simply socially better, but spurred on to something of a higher nature, then we haven't met for the largest purpose, it makes no difference what the convention may bring.

It is said of Frederick the Great, that when he went to hear one of his ministers preach, he always came home and said "A fine sermon, a fine sermon," and when he went to hear another one of his ministers, he came home and said "What a miserable sinner is Frederick the Great!" Now there is just the difference between objective and subjective work.

Mr. Newens is to follow me, and I see him shaking his head, and I know I have not much more time. I want to say that these selections were sent to me about a week ago. If I may say one

thing more—the keynote of inspirational work is love. "And now abideth faith, hope and charity, these three, but the greatest of these is charity" (which is love), and unless you have that love, all the rest is "as sounding brass and a tinkling cymbal." Even if you could get it upon a physical basis, you must have love for the work first. It steps right on up to where you have universal love, the realization of love from man to man, and then to all mankind. So I want to tell you something a little singular. I suppose most of us are familiar with this poem, "The Royal Princess." Ever since I can remember it has been so much a delight of my heart that they used to try to keep me from working on it. They thought it rather an abnormal taste in a young girl. And then in later years, when I began to think of other things that Mrs. Wilcox wrote, I began to love this lyric, "Ships at Sea," the day dream. I thought it rather singular that Mr. Kline, whom I never met in my life—there is an illustration of the universality of this work—should have sent me the two things that I love to work upon. I shall not give the third selection, but have asked Mr. Babbitt to talk upon it for a moment. The other two I shall give, at least partially, and then, when we have our discussion, will everybody in the room be moved with impulse strong enough to say something. You do not care what I say or think, but we do care for each other's experiences. One lady said yesterday, "The time is so short; we are sure to be misunderstood." Of course. Do you think I have said anything here this morning that I meant to? (Laughter). Of course we are misunderstood.

(Reads "The Royal Princess"). (Applause).

(Reads "Ships at Sea"). (Applause).

Wednesday, July 1.
Session of the Main Body,
10 o'clock.

President Williams:

In order to remove as far as possible from the officers and members of the Board of Directors of the Association the temptation to use the influence of their position for self-advancement or for re-election, the Association long ago decided that the powers vested in them by the Association should, at the end of their term of office, be returned to the Association itself. It has been the custom to elect annually a nominating committee of five. Any number of active members outside of the present board and five officers may be put in nomination, of whom the five receiving the largest number of votes shall constitute the committee. The duty of this nominating committee shall be to present to the convention the names of five active members whom the committee deems best qualified to serve as officers for one year, and seven active members to serve as directors for three years. If there are no objections, we will now proceed to the nomination of members for this nominating committee.

The name of Miss Mannheimer of Ohio is placed in nomination by Mr. George C. Williams of New York; nomination seconded by Mrs. Luders of Wisconsin. The name of Miss Mahon is placed in nomination by Mrs. Mago; seconded by Mrs. Burnham of Illinois. Miss Falkler places in nomination the name of Mr. Gordon of Iowa. Mr. Gordon asks that his name be withdrawn, and his request is granted. Miss Liddell (?) places in nomination the name of George C. Williams of New York; nomination seconded by Mr. Babbitt of New York. Mr. Day of Illinois nominates Miss Fee of South Dakota; nomination seconded by Miss Falkler of Iowa. Name of Mr. Day of Illinois is placed

in nomination by Mrs. Tucker of Ohio. Mr. Day asks permission to withdraw; request granted. Mr. Williams of Ithaca asks leave to withdraw because of uncertainty as to his being present at time of meeting of nominating committee. Request granted. Miss Spaulding of Pennsylvania is nominated by Miss Truesdale of Wisconsin; nomination seconded by Miss Elliott of Illinois. Miss Falkler of Iowa is nominated by Mr. Gordon of Iowa; nomination seconded by Mr. Williams of Ithaca, New York. The name of Mr. Babbitt of New York is placed in nomination by Mrs. Haskell of Missouri; nomination seconded by Mrs. Hagener of Ohio.

Upon motion of Mr. Day of Illinois, seconded by Miss Elliott of Illinois, and duly carried, nominations were declared closed. A ballot was had and the result of such ballot was as follows: Mr. Babbitt, 25 votes; Miss Fee, 24; Miss Mannheimer, 22; Miss Mahon, 21; Miss Spaulding, 19; Miss Falkler, 18. The president thereupon declared that the nomination committee should consist of Mr. Babbitt, Miss Fee, Miss Mannheimer, Miss Mahon and Miss Spaulding.

President Williams:

The nominating committee will make its report at twelve o'clock tomorrow (Thursday,) suggesting the names of 12 persons, five to serve as officers for one year; and seven to serve as directors for three years. The convention will not be bound to follow the suggestions of the nominating committee. The names of other members may be put in nomination if desired. The committee is appointed for the purpose of saving the time of the convention.

The chair has appointed the following named members to serve on committees: The Committee

on Necrology: Mrs. Dowdy, of Arkansas; Mr. Marsh of Illinois, and Mrs. Hagener of Ohio.

The Committee on Resolutions: Mr. Babbitt of New Jersey, Miss Lueder of Wisconsin, and Mrs. Burnham of Illinois.

President Williams:

We shall now hear from the Chairman of the Literary Committee in regard to the day for election of officers.

Mr. Newens:

I speak not as chairman of the Literary Committee, but as a member of the board and of the Association. It has been a notion of mine since I took the work of the Literary Committee a year ago that the election of officers should take place on some day preceding the last day of the convention, in order that the several committees might be appointed and might assemble for conference before the Association adjourned and have time for the arranging of their plans for the succeeding year. It would have been greatly to the advantage of the Literary Committee if I could have assembled the Literary Committee before the meeting actually adjourned, but I did not know who was my committee until just before the adjournment and many had gone and the others were getting ready to go just as soon as the evening program was over. I therefore, Mr. President, make this motion, that for the present year we elect the officers of the Association on Thursday instead of Friday; in other words that the business session of the Association be Thursday at 12 o'clock instead of Friday at 12 o'clock, which would throw the program provided for the section on teaching for Thursday over until Friday.

Motion seconded by Miss Spaulding of Pennsylvania, and carried.

Mr. Newens:

Again sickness has entered the ranks of our members who are to appear upon the program. This must have been a very strenuous year. A telephone message comes late from Dr. Griffin of Ann Arbor, that he cannot be here this morning. The program of the morning, therefore, will be as follows: Miss Margaret Fee of the University of South Dakota will present her paper first. That will be followed by an informal presentation of "Elocution in the Literary Courses of Leland Stanford Jr. University at Palo Alto, Calif.," by Mr. Bassett. Following the presentation of his work he will be ready to be interrogated for a few minutes. His is a unique work and doubtless questions will arise in the minds of many concerning the details of his work. Following that, if time permits, there will be a recitation for criticism by Miss Edith Leuders of Chicago. Miss Mannheimer, Mr. George C. Williams and Mr. H. E. Gordon will act as critics upon that recitation. If time permits, Mrs. Hagener of Toledo will read for criticism. Mrs. Haskell, Miss Falkler and Mr. Babbitt will act as critics upon Mrs. Hagener's reading.

Miss Fee of Vermillion, South Dakota. (Applause.)

(Reads). (Applause).

TECHNICAL VOICE CULTURE IN COLLEGES AND UNIVERSITIES

Miss Fee, of Vermillion, S. D.

I feel very grateful to Mr. Newens because when he designed to have his lightning strike in my direction he loaded it with this topic. It is a much mooted one but one upon which I feel rather sen-

sitive—though how he knew that I cannot ever guess.

A very short time ago a leading lyceum man said to me that he had very little use for schools of oratory. I will agree with him that the man or woman who rises to echo heights in a profession by his or her own efforts is a beautiful product of the art, but he will have to agree with me that the self-made man or woman is a genius, and genius is about as rare as it is inexplicable and unanswerable. There is no calling, ours as well as the others, but what has its gifted ones, but for every genius it has five hundred, maybe more, who have had to come up through the intelligent instruction of others, according to rule and method, getting their foundations from somewhere outside of themselves.

In connection with this thought I want to make my first point. I believe technical voice culture is necessary, absolutely so, in colleges and universities. It may be I use that word absolutely because I have just come from work where a large percentage of the student body belong to the Scandinavian races, but even without any foreign element or foreign dialect to contend with I think I should still use it.

Second. In the early days when the world moved easily a student could and did spend many years in preparation for his life's work. But that time has passed. We no longer walk, we ride in a hurdle auto. A door is opened, we step into life, are instantly shot forward on a rocky, tumultuous road, whirled up and down, around and by, till all at once we have our money's worth, the machinery stops, we step out and are gone.

My second point is that this technical work should be adapted to the times—should be a taking of water while the train is going at full speed.

My third point is that technical work should be made interesting or the student bolts, and justly.

Now to go back to my first point (for three points are amply sufficient for a short talk) the necessity of technical voice culture in colleges and universities.

There are schools in the United States both for and against technical work. Schools that never refer to vocal gymnastics or voice placing and schools that base their whole system on technical training. I have attended both.

Mr. Newens explicitly asked me for my own personal experience. I give it candidly with no thought of ridiculing one while upholding the other.

I have taught both methods and I am free to say that in my own personal development and my experiments with my pupils, I have been persuaded to decide in favor of technical training.

I know there are schools that say if the ideas and the thoughts in the mind are right the body will, as well as the voice, obey them and perfect expression will result.

I do not think that it will after the individual has reached the age of twelve, without a long, tedious transition period of years. If from earliest childhood the body and voice were dominated by the mind to their greatest good that might hold, but most students take up expression at the age of fifteen or sixteen, possibly later, when the body has formed habits of its own developed from the life it has been called upon to live that are generally contrary to true expression. A child's acts are almost spontaneous with his thoughts, but as the shades of his prison house are closed about him his body no longer is a finely tuned instrument upon which his soul can play, it no longer automatically obeys his mind and must be compelled by a force of will process to do so till the freedom,

simplicity and confidence of his childhood are again restored. Forceful discipline and technical exercises are needed to develop the instant and true obedience of voice and body to the commands of the mind, and to accomplish this in as short time as may be, for if there is a short cut to vocal proficiency we must needs take it, and technical work certainly increases speed.

I have never had a pupil who did not need extra work in some direction (if such exist they at least do not grow in my section of the west). Sometimes it is the chest, sometimes the throat, sometimes the breath, sometimes something else, but always and ever it is something. And these somethings cannot be erased without effort in their direction, strenuous mechanical effort to overcome them. The teacher also comes in contact with an ignorance of pronunciation and slovenliness of speech that must be dealt with technically in order to be conquered. A love for the beauty of language can be cultivated from hearing it technically pronounced and from watching one's own development in that way.

Correct pronunciation comes either through inheritance or from technical training and I am sure the latter has the larger sway. This will apply even to the gifted. Demosthenes was a genius and yet through all the centuries he has been our leading example of what technical work will do for vocal expression.

Then, too, in working with the voice, the mind is trained to judge of the work done by the voice, the ear is trained to recognize truth of sound. A musical conscience (as some one has beautifully put it) is cultivated.

It seems to me one of the greatest deficits in the world today is this one of ignorance of true sound. There is heart and soul in the world—oh, a world of it, but we do not get it because the voice flats

or sharps, or is unwise in the kind or degree of sound used. The gauging of how much or how little, the amount of force, sound and emotion the thought requires or the speaker is justified in using is difficult. I know of no ready way to become proficient along these lines save through the free practice of technical work. Successful vocal results come from practice of scales and chromatic scales, in the physical, mental and emotional.

Madame Sembrich has said that it took her five years just to place her voice, and this very placing is one of the most difficult and obstreporous things with which I have met and one of the most necessary.

If one could mold words in a crucible or invisible shape, make them with hands, they would be easier to deal with and more pupils would take up expression. I know the modern trend of education is to simplify it, to make it a kind of half digested thing like breakfast foods, and in many subjects that is well, but the voice is not a problem you can put on a blackboard. It is inside of you and must be dealt with from the inside.

Until the pupil has been intelligently trained in expression from his childhood up technical work will be necessary and indispensible in colleges and universities.

Second. To get this technical work into practice you may say: "Yes, I agree with all you say but you can't take this into the class; the student must be worked with alone." Not so; the pupil gains and gains vastly from his observation of others; from allowing and training him to analyze and discover the virtues and defects in the voices in the class; from having an audience to try himself upon and to lean his voice on if he is at all timid, and he is, until his strength comes to him.

But elocution or expression in colleges and universities is at present only a side issue. The union

of effort in the college to-day lends itself to the taking-in process rather than the giving-out. The student is stuffed, capped and gowned and sent out to disgorge himself as best he may, trusting to luck and native wit to help him out. We meet him everywhere struggling to tell the world that he knows something and choking in the effort.

Credits for expression are hard to get. This being so it is impossible to spend the time upon technical work that it ought in justice to have.

Besides, the student must be considered. Often he is but a bird of passage; often a big war recruit from a sheep ranch who will not take kindly to that sort of work.

Work upon actual rendering must be done rather than upon the principles of rendering; consequently a blending of the two must take place, a doubling up as it were and this is not so difficult as it might seem. For instance, I give an exercise for holding power, dealing purely with the physical, then I take a sentence that requires this holding power of chest, breath and sound and illustrate the physical necessity demanded by the thought. I then add the emotion.

The student, unless very stupid, instantly sees the connection between the three and what he sees he is willing to work for.

He is not willing to take much on faith at eighteen years old. Faith comes from living and grows with years. I feel that much of the failures in teaching technical work comes from the student not knowing just what he is working for. You can easily say to a pupil do so and so, and such and such results will accrue therefrom, but if he is any kind of a student he wants to know the eternal why. When he sees and knows he is right he will go ahead.

I spend but ten or fifteen minutes of the period in technical exercises. The pupil is not tired nor

is he conscious that he has been spending time. I administer strictly technical work in small doses during my entire two years credit. In fact, in the second year, I spend it completely with interpretation, and this I do not alone to save time and cover ground, but because I must, and also to develop under limited circumstances my third point to make it interesting.

Once in a long while I have a pupil who revels in structural work but such a one is like an oasis in the desert. The majority pupil, touched by the signs of the times, wants something for nothing, or at least, for very little, and there is a class of pupils to whom it is as difficult to make technical work interesting as it is college algebra. Still it can be done.

A few years ago in Chicago here, I heard Bishop McGann say, "Attention begets interest, interest begets affection and affection begets large loving helpfulness." That sentence is one of the leading foundation planks of my teaching.

By demonstration, I work for attention. When the pupil's attention is gained, his interest is awakened, and when that happens he begins work.

He works for strength, flexibility, clearness, compass and all the rest and as he realizes he is gaining he rejoices accordingly. He begins to cultivate expression, to live with his voice, to strike the key he wants to when he speaks and to pour out his soul in that key at that time. He is willing to pay the price of advance and to keep on paying it.

I believe in technical voice culture in colleges and universities. I believe that upon the firmness of this frame work the beauty of the finished product depends.

It would be strange if in the training of the voice it should be exempt from the conditions

which govern all other kinds of success. If it takes years of scales to make a singer, it will take more of them to make the more difficult artist a talker.

But because of the rush of our times, I think technical work must be sandwiched in and I believe the pupil's interest can be kept up by his thoroughly understanding what he is doing and as he builds his framework and then watches himself submerge that framework in the finished product.

I know technique, like truth, is old and we who are working for light and warmth are apt to turn our backs upon it, but it was and is the foundation of all the art of the ages.

I like to read and to think about after reading, T. B. Aldrich's words on art:

"The workmanship wherewith the gold is wrought
Adds yet a richness to the richest gold;
Who lacks the art to shape his thought, I hold,
Were little poorer if he lacked the thought.
The statue's slumber were unbroken still
In the dull marble, had the hand no skill.
Disparage not the magic touch that gives
The formless thought the grace whereby it lives."

President Williams:

Owing to the interruptions of the morning we shall have but a part of the allotted time for the discussion of this paper.

Mr. Newens:

With regard to technical voice culture in university courses, I have just a word or two to offer, including in the university, of course, the college. I find that in the limited time that is given to the department work in most institu-

tions, and especially those with which I have been associated and those which I have visited, that a limited amount of time, often sometimes to the exclusion altogether of actual technical work, is given to voice culture. If it be given at all, it is given in capsules so to speak. It is covered up by other work which is supposed to have utilitarian ends in view. I have found it necessary in the institution with which I have been connected for some time to cover up the technical voice work as a general proposition for classes by introducing it in some other form than in the form of actual technical voice training. If there be a voice in the class that needs particular attention, that is not doing what it should, that has been misused, that is undeveloped, or that is being misused and will go on and be misused all the days of the man's life or the girl's life, I take that individual separately and give him or her some private instruction on how to use the voice. You can teach the individual by allowing him to know his faults, his weaknesses, and how those faults and weaknesses may be overcome. He takes kindly to the personal touch that the teacher seems to have with him. He takes kindly to this personal interest which the teacher shows in him. He will do many things by himself and for himself after such a conference and after such thoughtful individual work that he would not otherwise do for himself. I am speaking out of my experience. Miss Fee has spoken out of her experience. As chairman of this committee I would like to hear from others who are in college and university work.

Mr. Humphrey of Missouri:

I was in college work, and therefore I am going to claim the privilege of speaking. I wish to make just one little remark upon a proposition

that Miss Fee brought up, upon the probability of the psychic stimulus bringing artistic work in an individual after the age of twelve years. Just one little illustration is all that I care to make. I had one experience that is particularly vivid. A young man some twenty years of age, possibly a little more, who had been in political work for a few years, and upon the Democratic stump at that, which is the worst of all (Laughter). I have just seen his reddened countenance in the back of the room, and I am going to tell it all. He came to me all bound up in muscle and voice in a condition that was very serious. I worked with that young man for relaxation and for beauty of concept for a long time—not a long time, a short time, three weeks. One day I worked particularly strenuously for a concept of beauty and emotion in a bit of poetry, and all of a sudden the flash of his genius shot through the trammels of habit and gave him a bit of expression that was perfectly beautiful. I shall never forget it as long as I live. Now that is a most extraordinary illustration of this kind which proves that the tendency is for the psychic stimulus to make the artistic form. It does not do it, but the tendency is to do it. Now I know that is true and of course you do too because that is a simple psychological proposition. It is in the books. On that basis I would like to say this,—I agree fully with everything that was said as to the necessity of technical work. The student needs some work along that line; scarcely ever do any two need the same line of technical work, but all need some technical work. But I believe absolutely in basing the work upon the psychological proposition that the first necessity is to base it on the idea-motor proposition that the conception does tend to make its way out, and if it gets out the tendency is to be artistic. If it doesn't, then let

us have the necessary, just the necessary technical work. Let us first work for the concept or spirit or emotion, whatever you please to call it, and then, if necessary to make the way for the coming out of that concept, then let us take the technical recourse or resource, but concept first, and then if the necessity arises, which it will in ninety-nine cases out of one hundred, let us take the technical device; but first I just want to punctuate that, let us put it upon the psychological basis.

President Williams:

The Association is glad to welcome Professor Bassett, of California, this morning in an impromptu talk upon his work at Leland Stanford Jr., University.

Mr. Bassett:

This morning as I was hurrying to catch a train I saw a vacant lot where I could make a short cut and as I walked across that noticed several grasshoppers jumping away from my feet and tumbling or lighting aright as it chanced. The chairman of the Literary Committee was yesterday approached by an unforeseen exigency or emergency and it was necessary for him to jump. And by chance he lit upon me. I doubt very much whether he knew which way he jumped or what the result was to be, but as one of my pupils once read, "There is a destiny that shapes our ends, Rough hew them as we may," "There is a destiny that shapes our ends rough, Hew them as we may." So that chance has fallen upon me, here I am and here you are, and I have in fact a very vague idea of what I am to say.

The chairman yesterday asked me to talk about my work at Stanford University. Now what do

you care about my work at Stanford University? Your chief interest is in your work, it ought to be, if it isn't I pity your work. If I am doing anything or can tell you anything that may be of help to you, you are welcome to it. I have chosen to change the subject a little bit as it was announced, and talk on "Elocution," that good old word "Elocution," (Applause), "Elocution in University Literary Courses." It is not necessary for me to say anything to you about the value of the voice, the uses of the voice in the interpretation of our literature. You all know how the subject is considered, though in the average college and university, how little attention is given to this phase of literary work. The average professor of literature is an unskilled rather intellectual reader. If he reads at all well, he brings out the sense, the intellectual side of the poetry that he reads, but ordinarily the professor of literature is a bad reader, and they think there is not much in the interpretative side of literary study, a good many of them do. Now I don't want to disparage in any way the value of the work done by the university professor; the painstaking, thorough and scholarly work which they do and must do is a necessity, is an essential part of our literary education, but they do not in all their work, in their lectures, in the written papers that are required, in the examinations that follow, in their comments upon the philosophy of the poet, or in their comments upon his opinions or his life or his effect upon the times, they do not always get out the really essential things of the man's work. They do not get at the spirit that lies back of the form that they study. So far as the work goes it is essentially fundamental, it is absolutely necessary, but it doesn't cover the whole range of the question. Now we are here to demonstrate that there is a way of presenting

the spirit of literature. I have heard professors say, and it is common for them to say, that you cannot teach the spirit of literature. We are here because of our faith in the voice as a means of imparting at least a literary spirit to our students. Now what I have to say about myself is merely by way of illustration. Mr. Newens asked me what I was doing, and I told him and he said that I was doing a unique work. I do not think that is particularly unique, I simply know there isn't enough of that sort of work being done, and it is to be hoped that more will be done.

In the university where I am at Palo Alto we have twelve professors in the department of English, and all of these men have from time to time asked me to come to their classes and read. The executive head of the department, Professor Newcomer, gives a course in Tennyson and Rosetti and Mathew Arnold and Swinburne. He lectures twice a week, and I go in once a week and read for an hour from Tennyson. When I was here last, two years ago, and that course was given, I gave fourteen hours of reading from Tennyson. Now we must bear in mind that those students are students of the author, and that they are not there to be amused, but they are there to be informed and instructed, and you know that university students are rather critical and are looking for the simple and genuine, and are very simple people. They want nothing surprising or particularly extraordinary; they want that which is true and genuine and artistic, and these readings are prepared with as much care as would be given to the preparation in public work, but they are presented with as much simplicity as possible, with little gesture and with little that would call attention to the speaker himself, the aim being to call attention to the poet. Now I believe

that that thing can be done effectively, that results will be thoroughly gratifying. They have been in my case. I think that the results have shown this, that the opinion of the art of vocal expression is raised as to its value on the study of poetry, and the appreciation of the literature that has been studied has been greatly heightened. I am sure of it, not because I did it, but simply because it applied an art to an art. We must bear in mind that the art of vocal expression when applied, as we generally use it, to the interpretation of literature, is an art that is serviceable. It is not in itself sufficient, but it must be applied to an art which carries thought, which carries spirit, and which in itself is profitable if presented truthfully. I think that the mistake is often made that we study elocution for the sake of elocution. We ought to study it for the sake of the thought that lies in literature, the best that has been thought and said in the world. We ought to study it that we may communicate that thought, the best things of the best minds, to the minds of those with whom we come in contact. I care nothing at all for the technique of elocution when it is displayed as technique. The student cares nothing about it. They will not listen to a high flown flowery recitation of a lyric poem, embellished with all sorts of gestures. If they listen, they do it because they have to and there is a credit back of the course. You can't do it, at least I have never seen it done, in university courses. If you read from Tennyson or read from any of the poets, you must depend upon the voice, and almost entirely upon the voice, because action calls attention to the one who speaks; too often it does. I do not wish to take too much of your time, and I want to add just one word about the work of the student in connection with the study of poetry and vocal expression. It has been sug-

gested that the department of vocal expression at Stanford be made a separate department. If it ever should come to a vote, I should oppose it with all my might. I want it to be right where it is, in the department of English, because it brings this work in the place where it should be. It is an art which needs another art to help it forward, and in the university it seems to me that is the most sane way of approaching the subject.

Now courses are given there in the interpretation of lyric poetry, and students after they have gone through with as thorough a course as can be required of university students, in the technique of the voice and in the principles of reading may go into the courses in the interpretation of the lyric and epic and dramatic poetry. And in the interpretation of the lyric poetry we take, for instance, Shelley, and we study Shelley for six weeks or two months, and if the work goes on nicely we may study Shelley for the whole semester, and the class reads it until they know Shelley and can read Shelley as Shelley writes his poetry. And we take up Tennyson and Browning and do the same thing, and it is surprising the versatility that is developed in those somewhat limited circumstances and conditions; and after this study of lyric poetry then the students go on with courses in the interpretation of dramatic poetry and the reading of Shakespeare. Of course university credit is given for those things, else the interest might lag somewhat, but there are at least two hundred students in those classes every year. The work is required in the Department of English; that is, not exactly required, but every student who graduates from the Department of English is given an examination in his ability to read intelligently, and with feeling, before he receives a recommendation as a teacher in English. (Applause). And that ex-

amination is given usually by the head of our department, who is a very vigorous and much feared man, and they usually do not pass until they can read well, and he knows what good reading is, although he himself, because of somewhat of a physical defect in his throat, is not one of the best readers, although he is a very good reader himself in the matter of intelligent reading. Moreover, students who enter the university are allowed entrance credit if they can read well. They may take an examination which will entitle them to one credit, or a half a credit as they prefer, in reading. That was done in order to encourage the study of reading in the public schools and high schools and it is having somewhat of an encouraging result. Of late the tendency has been to eliminate these entrance examinations all over the country, and accept the recommendations of the college examination board, so these entrance examinations do not hold the place they did at one time. They were required formerly of students entering the English Department.

I have spoken of the work there because I know what it is, and as was so well said yesterday, the only experience I ever had has been my own. Now this is just an outline of what may be done in the study of literature in the university. There is great possibility and there is great need for that sort of thing. A little comment upon the reading, or at least a little comment by the reader upon the author, adds advantage to the giving of the reading itself. May I urge you, if you are in an institution where there is interest in literature, that is, the good literature, may I urge you to bring your work to bear upon it, connect your work with the other art of literature and apply it there, and show by your own work that it may be applied effectively, and that, after all, it is an essential part of the study of poetry, and of

dramatic poetry as well. If this is done in a sane and sensible and simple manner, with the idea of bringing the truth of literature home to the hearts of the students and of making that truth, not a thing of the printed page sticking there as flies hanging tanglefoot, but a thing that may stay right into the hearts and lives of our students, if we through the use of the voice can do that, and I know we can do it, we shall hear less criticism of the art of elocution and the reputation of our work will be raised to a much higher plane, I am sure. (Applause).

President Williams:

This has been a most profitable and delightful talk upon a comparatively new feature of our work in which the art of reading is more closely allied with the study of English literature in the university than is usually found. Professor Bassett is evidently engaged in a unique line of work in the university, and I am confident, from the interest manifested this morning, that his remarks will stimulate some questioning on the part of the members present. I trust that may be the case, for Professor Bassett has been kind enough to say that he would attempt to answer any questions that may be put to him, regarding the special work he is doing in Leland Stanford Jr. university.

Mr. Newens:

I would like to ask if he reads the same poems or the poems that have been lectured upon by the head of the department the two preceding days or the two other days of the week?

Mr. Bassett:

As far as possible, I do. For instance, the professor who gives the course in Tennyson will lee-

ture on "In Memoriam," and he may lecture for two hours upon it, and then after he gets through lecturing, I read it. I have read it in two separate hours, that is, read part of it the first hour, and then part the next. You can't get through in an hour, and you can't condense it into an hour, very well, so it takes two hours to read it, and as I have said I aim to cover the ground covered by the preceding lecturer.

Mrs. Leavitt of Illinois:

I would like to ask Mr. Bassett if he finds the atmosphere of the college or university rather antagonistic to the work. I find the spirit of the college is to-day either scientific or utilitarian, or scientific and utilitarian combined, and it seems to me that the spirit of the colleges and universities for the most part is not very much in sympathy with artistic work.

Mr. Bassett:

I think that is very true. The Stanford University is a science school primarily, or was to be. But the other departments are being developed. The attitude of the students towards art work in a university is always hard to interpret, and there is a kind of cold blooded indifference, and that has to be overcome, and it can be. It takes a lot of grim determination and a lot of courage and a great deal of sacrifice, but if they really see what you are getting at, and see that after all it is not simply to go through the round of your work, but that it is to bring a good thing to them so that they can see it, and to show them that after all they have been walking over diamonds and did not know it until some of them were unearthed, then they take to it more kindly. Usually there is a very small per cent of men interested in elocution. In the classes there I think the majority of them are men, at least half

of them are men, and there are some very good readers among them too. You understand, of course, they are not preparing for public work; they are there, most of them, as students of literature, some of them to go out as teachers, and all of them there either for credits or for the culture of the course. If they are there for credits, they do not stay long, but if they are there for culture they can get what we have to give them.

Mr. Babbitt:

I should like to ask how did the professor manage to get a hearing for his work, and how was he able to convince them that there was a place for his work in the university.

Mr. Bassett:

It came about in rather a strange way. One day I received a letter from the president saying that the boys needed some sort of instruction in speaking, and he thought I was the man to give it, and so I went in, and went in as a teacher of the technique of the voice, and I gave courses in that. The courses were first mostly vocal expression and voice culture. We started that way—it was to be just a small place in the Department of English, an instructorship, and one day the professor who had the class in Shakespeare asked me to come in and read, and I went in and read from the "Merchant of Venice," and he asked me to come in again, and read "Wordsworth," and then others asked me to come in and read lyric poetry. There is a course there in the introduction to poetry. There are a great many students and it is given by a number of men, and I went into two or three of those sections and read literature, and that is how it grew, and finally I was asked to share the course and come in and take part as one of the instructors in the course, and it developed in that way. It was all

a matter of time, and was not an encroachment on my part on the work of others.

Mrs. Leavitt:

Isn't it always because credits are given? Is it not compulsory?

Mr. Bassett:

There are no courses compulsory. Certain credits are attached to the course. I am grateful to say, within reasonable limits, those credits are in my hands. I can say how much credit shall be given in a certain course. Of course I have to be reasonable.

Mr. Day:

Does your work in interpretation and that of the professor who is lecturing on that particular piece of literature always hit—always jibe?

Mr. Bassett:

Not always, but we do not hit each other (Laughter). There is always very frank criticism, and I get a great deal of it, and I am always glad of it. In fact, I never read before the class without knowing the professor's views. The other professor always comes to my readings and I always go to his lectures, so we know what is going on. I never read without listening to his criticism before I go in, and he does it frankly, and we have some heart to heart talks.

President Williams:

We must now close the discussion. I am loth to do it, but our time is up. Of the next exercise I need not say more than this, that it has been the desire of the Association to establish what might be called a model or standard of criticism. Judicious criticism is invaluable. It is a phase of our work in which few claim to be proficient,

for criticism is an art not easily acquired. We have with us certain martyrs who have offered themselves as sacrifices to go upon the platform to give recitals, expecting to be torn to tatters by the critics. The selections are given with the one end in view of drawing out criticism that shall be healthful to our members. We shall now have the pleasure of hearing Miss Lueders, who has kindly offered to favor us.

Miss Lueders:

In order that the criticisms may be frank and free and occupy the greater part of the time, I bring you a very short and familiar poem, the one wherein Frank Stanton expresses so adequately the loneliness of one who has lost his life companion, entitled "Just a-Wearyin' for You." (Applause).

(Recites). (Applause).

President Williams:

The first critic upon the list is Miss Mannheimer of Cincinnati.

Miss Mannheimer:

We are here to learn what criticism really means. In the first place I should like to ask Miss Lueders where she got the idea that the life companion was dead. (To Miss Lueders) Did Mr. Stanton say that to you?

Miss Lueders:

No, not personally, but I took it from the poem itself.

Miss Mannheimer:

The point of view I have always taken is that she has just gone away for a little visit, because otherwise why should she be coming back. That of course would make a great deal of difference,

whether the life companion had gone forever or whether we should take it that she had just gone on a little visit. I always thought she was gone on a visit. I am not going to spend the time in fulsome praise, but we all enjoyed the voice, the poise, the ease, but if the life companion was really gone forever, I was not moved as deeply as I might have been. It may be the point of view that I took.

Mr. Williams of Ithaca, N. Y.:

This is a thankless task. I was very much pleased with the rendition. There was a freedom and naturalness of expression that appealed to me. I was sitting in the back of the room, pretty near as far back as I could get, and she reached me. That is one of the first points we have to look after. In a critical way I think I have two suggestions. The selection was short, and therefore my first criticism did not appear to all of you as evident as it did to me. I think there was little lack of variety, too much of a sameness of expression all the way through. I will tell you what I mean by that. There were points, little touches through this brief selection, when this absent one was recalled as being in this or that position, when I think a little more of tenderness, almost pleasing tenderness, that which lies between the smile and the tears, would have crept in and have added a very touching and pleasing variety to this short selection. Then, too, there were places where there was a little lack of—yes, the realistic. To be sure this starts in a sort of a dreamy way, but later it speaks of the door, the chair and other objects about the room, and they were still locked in the speaker's mind up in the air where she started. If she had kept this general vague way and looked about her at those objects as they were in the room, the

many familiar objects that had so lately been occupied by this absent one, it would have made it more realistic and lent a little more variety to the selection itself. Those are the only two suggestions I have. As I say, I think the selection was admirably rendered, and above all, it reached one, it reached me; I felt what she felt. (Applause).

Mr. Gordon of Iowa:

Only once before in my life have I been put in as awkward a position as this, and then it was to do the same thing I am asked to do to-day, but then I had it all to myself and did not have to follow others who gave excellent criticisms. I agree that to criticise we must point out the good more than the bad. I wondered how Miss Mannheimer knew that it was a man who was mourning for a woman. (Laughter). I thought it was a woman mourning for a man. (Laughter). I waited for Mr. Williams to see which one he thought it was and he didn't commit himself, but I am sure that every action of the speaker was the action of a woman in mourning. I agree fully with the criticism that there ought to have been that other side, the joy side. There was too much minor cadence in the whole thing, especially if the interpretation of Miss Mannheimer is to be put upon it. Either the poem is bad, or the rendition was bad. When there is no other note in the whole thing but a sad note, the poem is bad, (Applause) and I wouldn't read a poem that had no other note in it, because I should say the author had made a mistake in writing such a poem. Therefore I think the point should have been brought out that there is a small chance in his poem for the joyous action to relieve us a little from that minor cadence which gives a monochromatic character to the whole thing. Now with this out

of the way I want to say that I enjoyed the reading very much. The reader certainly has to congratulate herself upon her development. We enjoyed her voice and action and all. It was a beautiful rendition. (Applause).

Miss Lueders:

May I say just a word? I am very grateful to the critics for their generous criticisms, and I had hoped that they would feel that I was perfectly willing to have them give the adverse as well as the other side, and that was why I selected the short selection. But I see it all resolves itself into the matter of conception, and I had intended to say a little more about that in the introduction as to what my conception was. I refrained from doing so in order to see what the audience would get from the rendition without any further explanation. Had my interpretation been as Miss Mannheimer stated, the rendition would have been entirely different, but it has to me a different meaning. It is the bereavement of one, I said one, I didn't say man or woman, but it is the bereavement of one—although I had the feeling that it was the man who was mourning for his wife, and that this bereavement had taken place but a short time before, and that he hadn't yet gotten over the first effect of the sorrow, and that he was one who had no special life work to fill up the time. So the result as you have had it was according to my interpretation of it. I should never attempt to give this alone, except in such a place as this, but should expect to give it in connection with something else in order to remove the depressing effect.

Mrs. Melville:

I think it is not out of place to say just here that Mrs. Carrie Jacobs Bond, who will entertain us

so beautifully Friday evening, has written the music for this poem, and usually gives it in her musical program. I think you will all be interested in hearing Mrs. Bond's concept of this poem.

The President:

In order that we may not encroach upon the time of the section which is to be called at 12 o'clock, we shall have to forego the pleasure of further recitals for criticism. I would like to call attention to the lecture to be given this evening at the Warrington theatre by Professor S. H. Clark of the University of Chicago, on "The Element of Beauty in Poetry." I sincerely hope that all present will make the theatre a rendezvous to-night. If there is nothing further to come before the main body of the convention. Mr. Humphrey of Kansas City, Mo., chairman of Section II, will take the chair.

The Chairman:

I gave you a hint yesterday that perhaps we would be disappointed in a speaker to-day, and that fact I must make evident in announcing that Miss Hanson finds it impossible to be present. We regret this very much, especially those of us who heard her last year. I take pleasure in introducing Mr. Frank Brown of Des Moines, Iowa, who has also the topic "The Broader Preparation."

Mr. Brown:

Ladies and gentlemen. Allow me to make the still fruther suggestion that perhaps you will be disappointed. I hope, Mr. Chairman, that there has been appointed no distinguished dignitaries who shall rise up at the conclusion of my speech and undo what I attempt.

The Chairman:

They are all here.

Mr. Brown:

I had intended to merely make a sort of little informal discussion at the close of a paper, but I heard from Professor Humphrey yesterday that Miss Hanson would not be here, and consequently I sat down and wrote out a speech something less than two hours in length which I shall now proceed to give. (Reads).

THE BROADER PREPARATION

F. E. Brown, Des Moines, Iowa

A writer of distinction one time said, "Men should be judged not by what they are but by what they would be." It is, I am sure, because of the broader preparation which I would attain to, not the little preparation which I thus far have made, together with the generous impulses of my former and much honored teacher, Prof. Humphrey, that have brought me before you at this hour to consider with you this vital theme.

When I began first seriously to consider making the teaching of public speaking a life work, a friend who felt that he knew me pretty well remarked, "Brown, I think I know you well enough to know that it would never suit you to be the fag-end of a college faculty." Now, I am frank to confess to you that my friend landed not only on a vital spot but that he landed hard. It set me to thinking. It was more a condition than a theory. There was no use trying to reason the fag-end side of the proposition out. It was there, there was truth in it, no denying it. Of all the positions to which one could aspire on a college faculty without regard to the good one might hope to do, the man who should choose to teach

the art of vocal expression was pretty sure to hold the place most despised. I believed it.

The fag-end! That was a pill minus the sugar coating. But as I said it set me thinking. I knew that if there was any one charge justly laid to the regular college course, a charge not easily refuted, it was the charge that the training there received was not sufficiently practical. Men and women are taught to know rather than do, we have often heard. The mere acquisition of knowledge, surely this can not be the end of education.

Of what use is a judiciary and a law-making body without an executive? Undeniably many of our students whose class work is of the highest rank do not succeed as well in life as some of their less bookish companions, and the hard student thus failing to realize the hope that was in him, has sometimes put the blame, wrongly of course, upon education itself.

I feel sure that we have all seen many illustrations of this truth. You have known excellent students who when the time came that it devolved upon them to speak out, became so embarrassed and nervous that they failed utterly. I have known personally teachers who could not ask for order, or administer a rebuke, or utter a word of praise in a way calculated to be in the least effective. And have we not all known of salesmen failing to dispose of their wares, or lawyers losing cases for their clients, who deserved better fates when the reason of such failures obviously was the lack of adequate training in the work to which we are giving our lives? Last and most pitiful of all are not hosts of people actually if not actively repelled from the house of God because of the "Jackassical" exhibitions we too commonly see and hear in our pulpits?

Well, I thought these and other things over a considerable time and concluded after awhile that

from the standpoint of service the fag-end wasn't a bad end to take hold of. And so I took hold.

My friends, do you know what this work, our work, still in many places badly neglected and in some almost if not altogether despised, do you know what it above all things needs? Broader preparation on the part of the teacher. So long as the college community can point the finger of scorn at the teacher of elocution or public speaking and say truthfully he only knows how to help students speak pieces, his only claim to favor is in attempts to be cute in the interpretation of composition best adapted to the vaudeville or in an attempt to win applause through mere jugglery of the type that naturally belongs to the street fakir or monkey-show man; so long as that kind of an individual is our representative in any school community, favor with us as a brotherhood of speech arts will be slow to come from that quarter. The crying need of our work to-day is men and women of broad scholarship. It's a great thing to be able to read Shakespeare, but how much more to be coveted is that ability which enables one to be not only a Shakespearean reader but a Shakespearean scholar as well. I believe that the time is not far distant when insufficient preparation in this or any realm of educational activity is going to be so dreadfully unpopular that we shall soon stand in the highest and best repute, pedagogically speaking. I am interested in this Association primarily because I believe that to it more than to any other source we may confidently look for the raising of standards and the heightened appreciation of our art which is sure to follow.

Then we need not only men and women who are mentally equipped, we need men and women who at heart love the work and believe in it profoundly. Such teachers only can become inspired;

and only the inspired can inspire others. The time is rapidly passing when we shall think of the minister alone as the man upon whose work heaven lends her inspiration and her benediction. Some ministers are inspired, a good many more are not. Some teachers are inspired, all ought to be. We need to get the point of view in this work that the old cobbler had, who, when asked as to his occupation, replied, "Serving the Lord and pegging shoes for expenses."

Ah, how sore is the need of the broadly educated teacher in the province of expression! How is a man going to train a debating team who does not know logic when he meets it? How is a man going to be of assistance to a student in the preparation of an oration who himself doesn't know the qualities that go to make a great oration, who either can't write himself or has had no adequate training in English, rhetoric, literature, et cetera, for so on I might go on showing the need of our familiarity with every department of knowledge.

Pity the teacher of public speaking whose special preparation emphasized the neglect if not the disdain for other studies, and attention only to a little technical training. I've seen them and had their pupils in one last desperate hope, thrust upon me in the eleventh hour just preceding the battle.

Of no less importance is the need, the absolute need, that the teacher in our work shall know human nature. In no other department of education can there be such close inter-play of personalities on the part of the teacher and student. Hence the need of the broadest sympathies and great soul power on the part of the teacher. As solicitous as was the Bishop for all but the lost soul of Jean Valjean, so should we be for the restoration of purity and truth in the speech of the young. And if this peculiar proximity of souls

is to obtain between teacher and pupil with corresponding possibilities of influence, is it not clear that the teacher should be unusually well fitted to direct and advise the pupil all through his college course in the selection of his studies and in all other vital matters? How shall he be able to do this satisfactorily without the proper preparation? If teachers of other subjects need broad preparation, need to be abreast with the latest and best pedagogy, how much more do we as teachers of vocal expression need be up on the best methods inasmuch as ours is probably the most difficult and elusive subject in the entire curriculum? The teacher of psychology must know psychology in theory but we've got to know applied psychology, the psychology of the class-room, the psychology of the lad whom to conquer is to outdo Caesar.

Then in addition to all this greater preparation, the successful teacher must have technical training. Upon this I can not dwell. Permit me to say, however, that those who go upon the theory of seek ye first technical training and all these other fundamental things shall be added unto you is upon the wrong pedagogical basis. Wouldn't it be a glorious consummation if the happy day should dawn when the teachers of public speaking and English or say of public speaking and psychology could exchange for a day, each able to teach the other's class? But I must not get too far into the realm of dreams. Lay first your foundation, get your broad training, then look to the special school for the varnishing and hand rubbing. In my own case I've just reached the stage where I hope to be ready to take in a little varnish.

Have I made clear the importance of an adequate preparation? Is it not apparent that we come nearer having to do with the entire man than does any other department of education? That

we must deal not only with the physical man, but the psychological, with the student's habits, mannerisms, his attitude, his indifference, his discouragements, his aspirations and what not, that we not only ought to be rich, incomparably rich, in our assets, as teachers of this work, which heaven be praised is no longer in the experimental stage, but that such assets must be at our tongue's tip.

Instead then of the too common assumption that to be a teacher of vocal expression requires the least training of any position to which the earnest teacher may aspire, instead of this work being given over into the hands of one simply because he can't succeed in any other department from Hebrew down to the janitorship, let us awaken the educational world to a broader and saner notion of the wonderful possibilities which are sure to come from a proper training in the speech arts. When our ranks become filled with earnest, purposeful and efficient teachers then will all mistaken notions disappear, then shall our great educators one and all know the truth, which truth shall make them free.

(Applause).

The Chairman:

The question is open for discussion.

Mr. Chandler:

This convention at this hour does not seem to have the gift of tongues. I was wishing that a gift might come to me that I might discuss this very important and very effective paper. I think that we all realize the importance of an adequate and thorough preparation. I think we all assume that at the beginning but whether all acquire this preparation may be a question. I believe we are all looking forward to the time when all shall be thoroughly prepared. I think you will all agree

that a college preparation is not only desirable but necessary. It may have been in times past that it was not necessary, but in the years to come I think it will be absolutely necessary. Our work is opening up very largely in colleges and universities, the doors of those higher institutions have been opened to us very freely in the last two years. We all recall a time when they were not so friendly toward us. This will necessitate a more thorough preparation on the part of persons taking up the work, and I think that the least that we can expect of our people in the future will be a college education. It is not only so in this work, but it will be so for any kind of work, successful work, to be performed in the future, I think, and our people will simply be getting into line when they take this college course as a basic preparation for the special work in public speaking, elocution, or expression, or whatever you may call it. I shall certainly expect that during the next few years this will be a requirement. I believe that much has been done by this Association so far since I became a member of it—I know it has come within my observation since that time that this Association has done something to that end. I believe that the requirements laid down have been such as will require greater and broader preparation on the part of the people who take up this work, and I believe that we may even increase the requirements and make them more rigid in the years to come.

Mrs. Leavitt:

I think one reason we need a broader preparation is that it is coming to be that some of our university presidents, the presidents of our great universities may be taken from among those who have taken this special training, and therefore we should have this broader preparation. I have in

mind now the dean of the Divinity School of the Chicago University, a man who is throwing his influence so largely towards the better things in expression. Then I think that the business and political world is coming to realize the need of this preparation. I know of business men in large cities seeking this special training just for their business, and lawyers are coming to appreciate it so much, and those who have been in the great political conventions realize what a vast difference there is in the power of the man who can use his voice to reach and sway large audiences. So if our field is broadening, as I believe it is, we are getting into the better and higher places, and we certainly need this broader foundation.

Mr. Day:

I am going to rise to-day as a teacher, having been teaching for five years now. I understood this was to be a little talk on the methods of teaching. I think we all should have a broad education because we can recommend more respect from our students and from the world at large. But that doesn't give us any methods of teaching. We are here to learn to-day, and I should like to learn, because I am teaching on my own hook, after my own ideas, and I want to get the ideas of other people, what they teach and how they teach, and what school it is, what the method of teaching is, so that I can steal some of their ideas. Candidly, I would like to have a discussion on the methods of teaching, what we are going to teach and how we are going to teach it. I have some methods, but I do not know whether they are good or bad; I only know that I am trying to get results. I say to a pupil "What you are up there for is to move the audience, not to gain the admiration for yourself or the beauty of your gestures and your voice or the beauty of anything, but you have thought to convey to that audience, which is all there is in oratory." It is, can you make your audience

believe that what you say is all right. That is all there is. That is the truth that I am getting before you. Now the more you cover this up, according to my idea, with technical system, beautiful voice, gestures, everything that shows the individuality of the man and his methods, the less you put thought out to your audience, the thought that you are trying to convey. You have covered your thought with technique. Therefore it has been my effort at all times to hide the art. If it should be the wish of the convention, I should like to give one or two ideas, if I would not be encroaching on your time. I do not know whether I represent a new school or an old school, or represent any school except the modern school, as it is generally termed, naturalness, the school of naturalness, the attempt to bring nature, not always in the most realistic form, but the most beautiful realistic form, before your audience. My students, by the way, are generally students of other schools or people engaged in practical platform work. That is what I am supposed to be and what my school is called, the school for practical platform work. I went into this through the wish of one student who was on a programme with me and asked whether she would come, and I said that I had nothing to teach. I never took a lesson in my life, and I don't know what she could come to me for. I told her that if she would like to come, I should be very glad to give her my candid criticism of her work. Then when I came to criticise I discovered that I had no standard whereby to criticise, and didn't know how to criticise.

I was interested this morning in listening to the criticisms, more so than I was—Miss Luders will understand what I mean by this—than in the selection itself, from the fact that it is a very old selection and has been given many times, although it was beautifully given this morning.

The question arose in connection with the criticisms, what standard are you going to use for criticism? What is your standard? There must be a standard to criticise by. That is the way with critics of the other arts, and we are an art. We are an art—we cannot systematize an art to make it a science, but we can criticise the same as a great painter can stand out here and can say your coloring is bad and your drawing is bad. That is all. So when it comes to a standard of criticism, I first say to the student "In order to know what you are doing, you will first have to learn to criticise others." Now then we are going to find out what school we represent. We will therefore say that we represent the school of naturalness, which is the modern school of dramatic art, the modern school of music, the modern school of painting. If we divide the arts into six classes, we have painting, which comes first, sculpture, architecture, music, literature, the drama, and the speech arts. Did it ever strike you that we are the only art that ever held a convention; the only one that ever got together; the only one where we talk over methods and decide upon the methods? We will say therefore that the school we are representing is the school of naturalness, the holding of the mirror up to nature, representing life as we see it and picking out the beauties of it; that is necessary, but if we want to emphasize the opposite side, we will pick out the awful effects and present them just as true to life as we can represent them. Therefore ours is the school of naturalness. If you want to learn the method of criticism which I teach—this sounds silly, but if you will think it over you will find it is the essence—first find out what the artist is trying to do. Now if you have any brains, and God has gifted you with brains at all, certainly if you know what a man is trying to do, you ought to be able to say how well he is

doing it. Therefore let us take this little thing Miss Luders did this morning. The first thing she should have done was to find out what Frank Stanton was trying to write about. I should say from the dialect that Stanton had written of the negro dialect. "Just a-Wearyin' for You"—that sounds "nigger" to me. The dialect is that of a negro. Now how old was the negro? That is the next thing. Was he an educated or uneducated negro? Now I would say to Miss Luders the first thing, I did not get the faintest idea whether it was a man or a woman, and second I did not get the faintest idea of the age of the character. I didn't get the age of the character, and I know that no "nigger" ever stood up in the way Miss Luders stood and gave it that way. There was the infinite pathos in that lowly born negro, the infinite pathos you do not have to idealize at all to get the motion before us. If you would give us that negro as he stood there with the heart-break in his voice and said "Just a-Wearyin' for You," you would have had it and we would have seen what Frank Stanton wanted. Now that is the method of criticism. Everyone who criticised should have said "What is she trying to do and what did Frank Stanton want her to do?" That is the first thing. Find out what you are trying to do or what your student is trying to do and teach him to learn what he is trying to do before he attempts to do it. Now the method of teaching it doesn't matter a continental, if they can get that before the audience, you have got the realistic school and that is what we are all after, at least we all say we are.

There are only a few technical things that can be taught, how to walk and how to stand. You walk naturally. If you are in your own parlor and were going to walk out in front of an audience and you are a lady or a gentleman, you walk in a

certain way, you are unconscious of your walk. There are a few little technical things taught on the stage, not to take an unnecessary step; that is one thing. If you are going anywhere, go there in the easiest way. If you are going to walk to the right, start with your right foot; if to the left, with your left foot. Yes, that is very simple, but that should be taught. Now if we want to go to the back of the stage, we back up, which we never do in real life, because we are afraid to turn our back to the audience. You never do that in real life. If you want to go, go; nobody will stop you. But that is the one thing to teach, how to walk. It is the simplest thing in the world. Walk naturally. The next thing is to develop the personality. That is another thing. That is the method of teaching. You say how do you develop the personality. It is the simplest thing in the world. Study a man. A man gets up and you like him; you ask yourself, What do I like, or what do I dislike? Why, we like his smile. I saw Professor Bassett get up, and he wonders why these students out there like him. Why there was nothing about that man when he got up here, you say "I like him," of course I would like him, and I would sit here and listen to the words dropping from his mouth as words of gold and silver. Where did that liking come from? That little smile; and then there was an evidence of sincerity about his words when he stood up there; no affectation of speech, and we felt the real man was talking to us, and we liked him, and we asked, How did it come? Why, he used his eyes. That is another thing, how to develop personality. It comes from the simplest thing in the world, and you can teach it and it is not technical. It comes from the analyzation of everybody's work that is a success, we say. Why don't we teach more? How do you express an emotion? Do we express it with our feet, or with

the body? No, we express it with our face; that is the way, and how many of you are teaching the value of social expression in the expression of emotion. We take the face and divide it up. You cannot say "Sit down there" and not have your eyes say anything. We say "Sit down there," and your eyes convey your meaning more than your gesture or anything else. You know it as well as I do. Therefore you ought to teach facial expression above everything else. You say How should it be taught? Go to your class and say to your students "Stand up there before your mirror." If you will stand before the mirror for six hours a day, you will find that the expressions you are using on your face are nothing what you thought they were. You are simulating emotion. When you are angry naturally, your face assumes an angry expression, but when you get up before an audience you do not know what you are doing. You haven't the real emotion back of you that makes your face have that angry look. You say you have got it. How do you know? I wouldn't any more call that a pause than a fly, because it is not a pause. I can give you a positive rule for what we call the time. I call it time, and therefore we call it "time value." It is merely a cessation of speech, but everything else must continue, everything else must go along just the same through action, the expression of the eyes or the gesture or the facial expression, so there is no cessation that is known as a pause; it is the value of using time in your work. If I say to a character, as I do in "The Kentucky Colonel" to which the gentleman has so kindly referred—I say "Sit down there." (Slight pause). Do you mean to say there was a pause there? Why there wasn't a pause except with my voice. Mr. Babbitt was reciting continuously last night. A pause—there wasn't a pause at all; he never paused once. His

voice stopped is all, but he continued his action. Therefore you can continue a pause as long as you continue to produce action by facial expression or by gesture.

Now these are the things that are essential. These are my methods of teaching. Now I would like to hear somebody else tell their method as I have explained mine to you. I make my claim—because I never took a lesson—my claim that I can teach in six lessons all there is to know about the value of vocal expression for an emotion. I do not say that my students can go out after they take the six lessons, but if they will take those things and work at all and practice on them, I know that they have all there is to make a success, and it has been proven. Now I would like to have somebody else tell me their method (Applause).

Mr. Carr, of Chicago:

I am not a member of the Association, but would like to speak for a few moments. In the first place, I have been on the dramatic stage, and Mr. Day, I believe, has been on the platform, and there is a great prejudice with actors against elocutionists. It is very well known. Now I have no doubt that Mr. Day—I have heard of his success with the lyceum bureaus—I know he is a very successful speaker. He names the reasons why the other gentleman is a successful speaker, and I can see why Mr. Day is. He says he has a personality, and he has a charming personality. Actors work out expression in this way. We believe we learn to play one part by attempting a hundred, that if we could live 100 lives, we would learn to live one well; and it is in the interpretation of one hundred roles, possibly not always well, that we get finally to play one part excellently. The old Daly Stock Company used to make actors. Every member of the old Daly Stock Company has be-

come a star since Austin Daly's death. The training there evidently was efficient. Now they played parts under competent guidance and direction—and the drama is nearer to life than the lyric form of poetry, there is no doubt about that. You can teach a boy in a play and when you come to rehearse the play you will find that he has more natural intonation and inflection in rendering his lines than we ourselves. He won't have proceeded very far, however, before he adopts a hundred incongruities of expression that are not natural, and you wonder why he can't speak as he would speak on the playground when he plays baseball; but he doesn't, because he has nothing to stimulate him, no response; he doesn't understand what he is talking about at the time he says it, and to teach him even that one oration and to try to inspire him with naturalness requires a teacher who is natural, whose expression is absolutely natural. Now, this natural method actors have used for years and they have been very successful in natural methods. They are more natural to some extent than the so-called reader, the average reader so-called or the elocutionist. I believe that the same number of actors would be more natural than the same number of readers. That is the natural way Mr. Day refers to I have no doubt. And the reason they are more natural is because their process of development is more natural. They play one part before they attempt twenty or maybe two. They try to play one part, as nearly as possible, properly, with everybody else around them, the members of the company and their associates, and so forth. If you try to teach a student such a simple thing as "Sit down," and to answer himself and say "I won't," you will find it difficult to get a natural inflection and spontaneity in the reading of those two roles. Actors do not require it; they will require you merely to answer "I won't," if some-

body commands you to sit down. It stimulates you; that is what puts the spirit into it. We are all prejudiced, of course, but I think the dramatic method is the more natural.

When you come to the mode of criticism—I have taught in Chicago for eight years—when we come to a method of criticism, a method of analysis and a method of teaching, where do we get it? I have employed many actors to assist me in coaching plays, drilling actors for the stage. Very few of them have been successful. The usual good actor cannot teach; he doesn't know how to teach, does not know how he does things, and doesn't want to particularly. He doesn't analyze himself. If he wanted to teach his own method, what should he do? Analyze his own method as far as it was perfect and commence to teach the pupils the analyzation of himself. The better teacher he would make as he had the faculty of analyzing his own method. He would probably be more able than an elocutionist to put his expression on purely technical lines, but what would an actor do who commences to drill and criticize pupils and build up a method of construction absolutely on analyzing himself, as it were, technically? The pupil would be the actor over again.

The better actor he is, the better actor he will make of his pupils, as is the case with any other teacher, of course; but the actor has not a broad method of criticism. He may have certain defects that are accentuated and belong to him individually, that become mannerisms as we call them. We do not object to them so much in him. Of course mannerisms are detrimental, but he has so many good qualities that they overshadow these few defects and we forgive him for those defects; but the defects are the first things the pupils acquire. There is no doubt about that. And if you are going to analyze yourself as a method, and

teach that method to pupils, you will find you are merely teaching yourself to your pupils and they will go no further than you did, and they won't get the conception that you did because they have not the spirit which prompts it. Now, Mr. Day is an excellent reader, he has a charming personality and a charming smile. He is used to playing before an audience and he has developed himself in his profession; he has lived a hundred parts, and that perfects him in expression. If we perfect nature through practice, we certainly have the natural method. If we take in the beginning a student, and try to teach him to express himself, in time he acquires a certain proficiency, just as practice in every other exercise will produce perfection. We acquire a more beautiful way of expressing nature through exercising nature. We should teach from the spirit of interpretation, from the fire and the spirit, but there is a mode of analysis and we must get that mode of analysis from the fundamental principles of expression somewhere and somehow. We may not need it to correct ourselves; perhaps we could have got along without it. There are geniuses, those with great natural talent. A twelve year old child may produce notes on the violin that the music masters analyze; the child doesn't analyze them. That is genius. But when you are teaching dramatic speaking—I am not now teaching that, but am teaching dramatic art, and I think I am unprejudiced—I say it seems to me necessary for a teacher to understand the science of expression. Now, the actor doesn't care where the tone vibrates; he doesn't care what method he uses as long as it is the natural method that Mr. Day spoke of. There are a few things that we have rules for—we always step on the stage with the "up-stage" foot, and off the stage with a certain foot; we start off with the foot nearest the direction in which we are going. We know that

for poise of body we must throw our chest high. These things come intuitively to some. For a teacher I think it is necessary and almost imperative to understand the science of a subject and to be able to analyze artistic perfection, else when will he know fault and how will he know when to correct it?

The Chairman:

It is now ten minutes after our time for adjournment, and I fear we shall have to stop at this point.

8:00 p. m., Warrington Theater

Evening session called to order by President Williams. Mr. George Fox favored the Association with a number of violin selections.

Prof. S. H. Clark, of the University of Chicago, was then introduced and gave his lecture on "The Element of Beauty in Poetry."

Mr. George Fox followed with a violin selection.

Adjournment.

Nakama Hall, 9:00 o'clock a. m., July 2, 1908

(Meeting called to order by J. Woodman Babitt, Acting Chairman).

The Chairman:

I have tried to make my paper short enough so that there will be time for everybody to take part in the discussion. Unfortunately Mr. Kline is unable to be with us this morning, and he asked me to preside. We will therefore proceed at once to the discussion of "The Relation of Technique to Inspiration in Vocal Interpretation."

(Reads).

THE RELATION OF TECHNIQUE TO INSPIRATION IN VOCAL INTERPRETATION

J. Woodson Babbitt

The question resolves itself into the old battle of the Classical or Symmetrical School as illustrated in the Greek Art as opposed to Romanticism; the emotional, as represented by the early Renaissance.

There are those who say that the creative and executive power of a great interpreter depends upon the skill with which he intentionally or unconsciously deviates from the literal truth of Nature. In Raphael the deviation was intentional for he said that he did not paint what is but that which ought to be. He had no patience with the rigidity of literalism but made his declaration of independence.

Eminent men may be named upon each side of the question so that to express an opinion without placing one's self in opposition to distinguished men is an impossibility.

The classical spirit admitted the necessity of only the anatomy of the love of the human form and by anatomy is meant the separation of anything into its component parts.

Art implies method and the necessity of connecting one's method of studying a piece of literature with one's manner of interpreting it, is self-evident.

The man whose work is ruined by technique is a man of feeble artistic gifts. Technique did not spoil Rembrandt's work nor has it Landseer's, or Bernhardt's—the Apotheoses of Conscious Art —(who will ever forget her wonderful entrance in "La Sorciere?"); nor the chaste work of Duse, or our own Mrs. Fiske in her "Tess," the Ball-room scene in "Becky Sharp" when the news of the impending battle is brought to the officer, or the

chess-like way in which the clash of character on character is brought out in "Leah Kleschner."

Our work has its Art and Science aspects and the Science of Perspective, Optics, Anatomy, are useful to the Interpreter just as the Science of Geography is useful to the traveler. The best of maps tell you nothing of the country that you intend to explore. It is not a substitute for your own observation as a traveler, but simply a reliable informant as to where the places lie, where you will find them, and a help to your topographic memory. After having studied the map, you must observe the country itself, in all its detail and do a little exploring on your own account, if you want to know its life. But the map has helped you, nevertheless, in the arrangement of the work before you. It has saved you time and trouble, it has prevented you from missing your way. What the map is to the traveler, technical study, wisely pursued, is to the interpreter. It can never serve as a substitute for our own observation, or become an end in itself, but it will tell us where to apply our own power and guard against innumerable mistakes.

If we could always have Nature before us, exactly as we desire to interpret it, then we might dispense with the help of technique; but Nature is constantly changing and is never present in its perfection and the habitual is often mistaken for the natural. We need everything in technique to counteract the natural infirmity of the memory.

After we have dissected a plant with the help of a standard work on botany, the organic structure of the plant and even such characteristics as its color, the season of its growth, the place which it prefers, are permanently engraved on the memory. These are not Art, but they help recall, by the law of associated ideas, its artistic appearance, when that has been previously studied by

Nature. They present a skeleton of knowledge which the artistic memory clothes with Truth, and Truth must be spiritually not technically discerned and interpreted. The life is more than meat and the body more than raiment, but meat and raiment have their necessary place.

But it is through a natural body that man, as a spiritual being, in his present stage of existence, derives impressions from the vocal interpretation of Literature. The world without was made for the enjoyment and employment of art sensibilities and as all Literature is an expression of Life—in re-expressing an author's work we must take account of the nature within us to which Art appeals, the bodily organs through which the art of expression addresses the human mind, the external and internal media by which different impressions of our art are transmitted from the outward object to the mental organism, the methods by which we make our appeal to the human sensibilities and the classification of the media of the expression in accordance with the modes of appeal, yet we must not mistake the form for the substance, the Science for the Art.

Great Art in vocal interpretation, is an expression of personal thought and feeling and valuable for the thought and feeling and not for its mechanical expression.

Technical skill to many is an end in itself, and to this we must take exception. It is a most important factor in vocal interpretation but only a factor and not the principal.

The tendency of the technicians, unless counterbalanced, is to direct attention to forms as forms, where they should be used, as expressions of spirit.

That which distinguishes the great men in Religion, Philosophy and Science—Socrates with his dialectic philosophy and its insistence on exact definition. Aristotle, maintaining that the deduc-

tive method as opposed to the inductive, was the true method, in which all knowledge is developed from sense-impressions and embraced in the ten categories of substance, quantity, relation, place, time, posture, possession, action and passion. Shakespeare, characterized by breadth, universal insight into human nature, marvelous imagination and wisdom, the power of organization and vitalizing the materials of the drama; these men have resisted the influence of traditionalism sufficiently at least to be moved as much by their own feeling and thinking as by those of others who have preceded them and whose interpretations have been set up as standards. As much therefore by that which results from a psychologic method as from the inspiration furnished by the subject, the audience, and the occasion. Is there not here a principle that we may safely apply in our work of vocally interpreting the art work of literature?

Art is nature made human or nature re-made by man. Art products in literature as we present them are not to our audiences creations, not imitations of nature but reproductions of nature. In vocal interpretations we re-present thoughts expressed through movements, metaphors, measures, lines, contours, and colors, modified by the personality of the interpreter, and although we may not be conscious of these technical processes and surely our audiences should not be, nevertheless they exist.

This difficult subject cannot be understood, until so much of life and nature is understood that the mastery of this single topic implies at least an intelligent appreciation of almost every other subject. Unhappily, this knowledge is gained at a time of life when it comes too late to be carried out effectively in practice, therefore fortunate is the man to whom the technical as well as the vocal, experiential knowledge, (to whom the interpreta-

tion of the best Literature is of any consequence) comes early that it may light up the way of obscurity in which he works.

Our vocal interpretation must always be human, the rarest thing on the platform, for if we divest it of its human element we bring it to the condition of a scientific diagram.

Nero found Rome brick and left it marble, so as interpreters it is our privilege to illuminate, to dignify and interpret the author to our audience and the audience to themselves.

Technique has its important place in the laboratory, in the class room, but nothing but the finished product must be presented to our audience. If they are conscious of the technical processes by which we arrived at certain effects we defeat our end.

The vocal interpretation must be wrought in accordance with principles, (not rules) underlying the Science of Technique but surely the instructive or the reflective are both present in the interpretation that manifests soul.

The best results cannot be obtained through mere physical exercises nor by depending upon momentary inspiration, but where the principles of technique are used to make the physical organism free, responsive, and willing agents of the inner states of that and feeling then we will not draw attention to the physical when our thought should be on the spiritual but we shall see that artistic proportion gained through the study of technique and spiritual freedom are not antagonistic but rather complementary and that though finished in technique we are not technical.

(Applause).

The Chairman:

The topic is now open for discussion, and I.

hope you will feel perfectly free to give your thoughts on the subject.

Miss Falkler:

I just want to say that I liked that paper. I think it had the right ring, the true note. Technique is necessary; life and spirit are necessary; both are necessary. You must not kill the life with the technique, and that was the truth which the paper tried to illustrate.

Mr. Fulton:

I did not hear the entire paper, but there was one idea with regard to technique we all ought to understand and put down as one of the fundamental axioms of our technical work. The whole charge against technique is that technique, for its sake alone, leaves a mechanical impression with the person who engages it. There is no necessity for that. If we make up our drills of the correct principles of expression, and when practicing upon these exercises in technique, keep in mind the meaning and the emotion of the elements involved we will never make technique mechanical. In practicing on a drill made up of the elements of vocal expression, such as Expulsive Form, Normal Quality, Middle Pitch, Moderate Movement, Medium Force, etc., the question is what do all those elements mean? They are the expression of a certain kind of thought, narrative, description, naturally, as it is found in nature, didactic thought, or ordinary conversation. By thinking the thought implied by those elements while practicing upon them we will be doing a natural vocal effort and nothing mechanical. Suppose we have Effusive Form, Orotund Quality, Low Pitch, Slow Movement, and all that. What do they express? Something reverential, full of devotion. Now when practicing those elements, if we think the

thought implied in that set of elements, we will make those elements correctly, and at their best. We will not lose a particle of inspiration or emotion, for the thought and emotion are in my mind; and what is the result? We will have the power, after awhile, to use those elements unconsciously, technically correctly, and at the same time without a shadow of unnaturalness. There is no more beaten and broken word than the word "natural" in our work. We say "Just be natural." What does that mean? To many it means no more than "C"-flat. "Natural" means using correctly the elements that nature uses to express a given thought or emotion, and nothing more; unnaturalness is the wrong use of the elements and nothing more. If we will be as natural in the practice of technique as we must be to recite well, technique cannot fail to destroy unnaturalness. We will use the laws of expression the way nature uses them to express a given thought or emotion. We are like nature, and if like nature we are natural.

I remember a large elocutionist who came to Kansas City as a "child of nature." I won't tell you his name but he was an ex-Army General, with a big voice. I took some forty or fifty of my students to hear this "child of nature." He weighed two hundred and fifty pounds or more, and was a pretty big child of nature. He recited "Little Mabel with Her Face Against the Pane," and when he came to the words, "And the thunder, how it rolls, and rolls," he prolonged the short sound of "u" in the word "thunder," and intoned the words "rolls, and rolls," and until the audience laughed at him. The next morning the General came to the School of Oratory, and asked "What was the matter last night? The audience laughed in the midst of my pathos. Was that a cultured audience?" And I said "Yes, you had Mr. So and So there and Mrs. So and So;

you had the finest people in Kansas City in your audience, and they laughed because you made them laugh." "How?" "By giving Long Quantity on the short sound of 'U' in 'thunder' and the way you drawled the word out." He said "My object in doing that was to make it sound like thunder." I told him I thought it did. (Laughter). That is "natural" elocution. He used no technique, no science, just the "natural." He did a dozen things as foolish that night. There is your "child of nature's" naturalness. If you come before an audience as a farmer from the plow handles, you walk on the rostrum like a farmer. It is natural, but is it the proper or effective manner for a dignified impressive speech? Let us not run that word "natural" to death.

The Chairman:

Isn't it true that many people hold the mirror up to themselves, their own thoughts and idiosyncracies, rather than up to nature? They mistake the habitual for the natural.

Mr. Gordon:

Isn't there a danger that we shall put ourselves outside of nature? You said our business is to make nature human. I thought we were a part of nature. Let me quote: "Art at its highest, and nature at its truest, are one," and if we keep that in mind, we will have no trouble. Now we had two speeches yesterday that attempted to tell us to be natural, but I noticed neither speaker set up any standard of nature. I came away from both those speeches without any idea of what nature is, and until we can find out and have some standard—to be sure we were told that a person would walk to the right by putting the right foot out first—but what I mean is a standard for all, as a thing by which to judge all our work. Now

until we find some standard in nature which we can use,—and we are all creatures and a part of nature—we are in bad condition. We must remember that all the work we do in art is simply a step toward the highest in art, which is the truest in nature. (Applause).

Mrs. Leavitt:

While we may not know what nature is, we can observe certain of its characteristics, and I think we can strive for those in elocution work. It is characterized by freedom and unity and harmony. We do not find thorn leaves growing on an oak, but we do find that the oak and the thorn have perfect freedom, and yet at the same time there is unity. So that while nature may be such a big subject to study, I think we can take certain characteristics of nature and see what those are and apply those to our art, for all art is founded on nature. We see the decorations on the wall—they are founded on nature, and yet they have to be conventionalized and adapted to buildings. And so these characteristics we discover in nature, in applying them to our art we have to modify them. I understand that all arts have a technique, and that artistic training is the learning of control through technique. (Applause).

The Chairman:

Well, art is founded upon nature, is it not?

Mr. Humphrey:

It is; nature passed through the imagination and fixed in form. Our method, the criterion of criticism must all go back to cultivated good taste. Now if we are going to have any argument as to what that is, we might of course get to floundering, but as a general proposition isn't expression finally criticised, judged, pruned by cultivated good taste. What was the matter with

the soldier who made the blunder of stepping upon the platform? He had heard the thunder roll of cannon and perhaps of the natural elements, but he lacked a cultivated good taste in expression. I wish to issue, just slightly, with what Prof. Fulton left so forcibly in our minds. Of course there is no doubt that certain fundamental or elemental technical propositions must be understood completely, scientifically, but they are only those great fundamentals which are very few in number. Delsarte discovered them, perhaps, and tabulated them for us. Man's mind and his soul power is almost infinite in faculty. From the mysticism of Hamlet to the grotesquery of Touchstone is a far cry, and I must say that the mind which can decide upon a technique for Hamlet and for Touchstone, and a technique for everything between, for that which is God like and that which is devilish, judging it scientifically and tabulating it, is a mind beyond my comprehension. Now there are certain great fundamentals, half a dozen, probably more, that we must reckon with, of course. One is that man must walk upright; but when it comes to the expression of the infinite faculties and myriad shades of the human soul expressing itself in the infinite and multitudinous languages (which are only four in number, but the shades are infinite), there the cultivated good taste must sit in judgment and say that this thing which goes out of me prompted by a natural impulse is good or bad, and I will yield to it accordingly as it strikes me as good or bad. It seems to me that we must arrive there or we will take out that thing which we like, individuality in art. Here comes the old proposition. Say I recite "Hamlet" as Mr. Bab- bitt did. I can't do it so well, but I will do it the best I can, and my way is not his way, and yet there are certain fundamental elements that must be the same, but not all those little minor delicacies.

cies of technique which come out of the impressionable soul finding its way by a certain spontaneity through the nervous and muscular channels and the manifold languages which impart soul from speaker to hearer. In the fundamentals there is no difference between us; in the delicacies, in the finalities of art, we differ just as your perceptions differ from mine. That something called a refined, cultivated good taste must be a final judge and critic.

Mr. Fulton:

I am quite certain that Mr. Humphrey misunderstood me. There is a technique for "Hamlet," for "Macbeth," for "Richard III" and many others, and if we have to get as many techniques as characters we portray—and such a man as Garrick created one hundred and fifty characters in his career as an actor—where would be the end of technical work for a man. That is not the idea of technique. The whole idea is that you should have such mastery of the principles of expression that you will apply those principles correctly in any character you interpret or that you create. The mastery of this technique enables you to give your mind, attention, soul, heart and everything to the interpretation of the thought and emotion of those characters. With such a mastery of technique you do not for a moment think of it, and yet it will respond. It is the difference between music by ear and playing it by knowledge of principles. I want Mr. Humphrey to be able to interpret every character that comes along, but he must have the fundamental technique that will respond. And then another thing! There are a few fundamental principles, but that is no argument why we should stop there. I want to get my technique out to the last extremity of the fancy,

fading away so that when I want to say it my voice will attempt that without any thought. In technique there is work for a man to do all the time, for years and years to come.

The Chairman:

Whatever Mrs. Langtry, the English actress, cannot do, there are four things she does know how to do, and in which no actress on the American stage can approach her. She knows how to rise from a chair, how to sit down, how to walk across the stage (or we could substitute the platform), and how to speak the English language (laughter), and if you get a chance to see Mrs. Langtry, even though you have to sit through the play, watch these points in her work. Suppose it is natural for me to do this (walks across platform with hands in trouser pockets). Do you think that shows good taste? I am calling attention to myself. Or it might be natural for me to do this (walks with fingers in arm holes of vest). Is that good taste? Technique tells me it is not. Or it might be natural for me to button or unbutton my coat before my audience, or do this (blows nose). Now we all admit that these things are not in good taste, and when we come before our audience, we should be guided by a certain technique of the forum. Take, for instance, in sitting down it might be natural for me to stumble over the piano stool and everything else in the room in order to get to a chair, but if it is necessary for me to sit down, isn't it better for me to utilize the limbs Nature gave me and have them find the chair for me? (Illustrates). I didn't look around to see whether the chair was there. I knew the chair was there because I felt it with my limbs. Or when I got up. You have seen men go out upon the platform as though they were

tired to death. Now what reserve force has such a man, what impression does he make upon his audience? Now if we announce by the way we come out our freedom of expression, the audience says "He is fresh and bright," and they expect something from us and are responsive and alert to what we have to give them. The same way in walking from the platform may be arranged so that you cannot get off easily, but my impression is that the interpreter of literature should not call attention to himself, and therefore when he finishes the work he should get away from the audience as quickly as possible and leave the impression that the drama has made upon the audience with them, and not something of this kind. Now suppose I have finished, we will say, "Macbeth" and I find it necessary to get off the platform, and I walk so (illustrating). Now the time I have taken to walk from the center of the stage to the exit has called your attention away from the impression that the drama left to myself. Now, if possible, as we are closing and when the opportunity presents itself, we may close the drama over near the exit, so that we will have but a step to get off, and if that is done quietly and unobtrusively you can often get nearer the exit (disappears from sight and reappears) leaving the impression of the drama rather than the personality of the reader or speaker.

Mrs. Truesdell, of Wisconsin:

I have felt since coming to this meeting that I had almost nothing to give and was here to gain everything. Since the beginning of the meetings I have been somewhat troubled by the continual use of the word "technique" in referring to a sort of mechanical preparation which I have not been in the habit of dignifying by the name of tech-

nique. The pupils who come to me are not ready for the work that is done in colleges. My work is in the State Normal School of Wisconsin. I prepare no pupils for platform work, except those who enter contests; but I choose to class the preparation which Mr. Babbitt has spoken of for platform appearance rather as mechanical preparation. It seems to me that no person should ever presume to do any expressive reading who has not learned how to control his body, how to enunciate, how to discover and manage character pronunciation, who has not learned something of voice control and its use, but I have not been in the habit of dignifying these things by the name of technique. I call it mechanical preparation. And another thing which troubles me a little is the way in which that mechanical preparation is made. I like to have pupils think that those things should not be in evidence at all when they come to the classroom. I like to have them do their mechanical work in their room; to have them take exercises when the body is absolutely free from anything that would hamper it, in order that they may always feel at ease when they come before the class. I cannot afford to give the time in class work to what we call technique. I do, however, at the beginning of each term, in order that they may know what they are to do, the little exercises in voice work, in physical culture, in articulation, and we give a great deal of time to pronunciation, the study of the vowel sounds and management of the consonants, but I feel that if the impression is left of this practice that perhaps they are hampered by it afterwards. I like to have the classroom exercises as interesting as possible. I appreciate the fact that my work is different from some of yours, and I am apologetic because I feel that I am here to get and have nothing to give. (Applause).

The Chairman:

It is suggested that when we go over to the park this afternoon, every one pin a little piece of paper to his coat or dress, with the name and place of residence on it. This will help to identify you, and we all know how difficult it is to remember names; and it will assist in starting the conversation to know from what part of the country you are. I thank you for your response this morning. (Applause).

Mrs. Melville:

I want to say a word as to the location of River Forest Tennis Club House and the hour of our supper. We shall try to serve supper promptly at six o'clock. Remember that those holding memberships to this association are expected to come and have a good informal time with us. Of course we cannot invite our guests, because the supper committee would not know where they were if we allowed the guest tickets there. If you wish to invite friends to come in at eight o'clock for the program which we will furnish, we should be glad to have you do that. The grounds where the Tennis Club House is, are situated on the corner of Lake and Harlan Avenues. We shall look for you about three o'clock. (Applause).

Thursday, July 2nd

Session of the Main Body, 10:00 o'clock

President Williams:

We shall now proceed to the consideration of the topic, "A Much Needed High School Course." The paper will be given by Prof. W. K. Wickes, of the Syracuse, New York, High School. (Applause).

Mr. Wickes:

It is a long drop from the dramatic things you have been considering, so full of life and action, to a talk about teaching certain things in a high school. I thought I would tell you that so that you might drop easily and naturally (laughter), and not come down with a thud. (Reads).

A NEW-NEEDED HIGH SCHOOL COURSE

By W. K. Wickes

While I thoroughly believe in the crying need of a new course of study, alike in High Schools and in many other schools to which young folks are wont to resort for instruction—I know well that that need must be proved beyond a per-adventure—for courses are already so crowded and complex that they match the quaint saying of Lowell about “A High School where they teach the Lord knows wut.” “Three-story larnin’s pop’lar now.” To which I devoutly add—The Lord forbid that e’en on paper, I build a single new “sky scraper.” Nor is that needful. For it would be strange indeed, if somewhere between turret and foundation-stone of that three-story edifice there were not some parts needing to be replaced—parts where the stone out of the wall cryeth out and the beam out of the timber answereth it.

Moreover, I am bound to prove not only that a new course is needful, but that it is of such a kind and so constructed as to prove its strength and usefulness; am bound to show that it is logical, each part carefully “matched in”—so that the whole course may be “fitly framed together by that which every part supplyeth;” to make clear its progressive character, from that which is elemental and simple to that which is difficult and

thought-compelling; to prove that it has in it the indispensable element of interest, making the work to glow with the self-activity of the mind of the student; nay more, to awaken of the mind of the student; nay more, to awaken within young hearts a desire for a better knowledge and higher appreciation of what I venture to call the new humanities of education,—fine reading, clear speaking, delightful, interpretative, vocal expression of worthy, living thought.

And I have a notion that such a course—logical, progressive, interesting, humanitarian (under the buildership of cunning craftsmen)—might lead boys and girls back again, in spirit, to that old schoolhouse where, as Lowell tells us—

*"I git my boyhood back and better thing with it,—
Faith, hope and sunthin'—ef it isn't cherriy,
It's want o' guile, and that's as gret a rerrity."*

Now, it may be that in the great West the new humanities flourish and are in the courses of many schools. But in the East that certainly is not the case. For there, schools and students have been long established and the quietness of many well-ordered educational households is never broken save by the advent of an occasional so-called "fad" or "fancy."

The Voice.—So I name as the first, the indispensable element in the new course, the training of the voice. Instrument incomparable! Royal gift! But will anybody pretend that in our schools—or out of them—that matchless instrument has been so attuned as to evoke all the melody of speech and thought which slumbers in it? Or that that superb gift has been so developed as to show forth that "harmony" which, as Shakespeare tells us, is "in immortal souls?" Granted that there are hundreds of schools wherein the training of young and flexible voices receive a good

degree of consideration—are there not thousands knowing no such care? And too many others whose entire elocutionary power is used in “throwing,” as a distinguished authority has said, “whole chunks of vocality” at its helpless, invited victims? That there has been improvement in the attitude of many teachers and in the accomplishment of many students, I do not deny—but not yet are teachers wholly free from the charge of training the voice “and nothing beside” and they are yet far away from what Prof. Corson calls the use of “the voice in spiritual education!” Let then proper training of the voice be the corner-stone of a new and needed course!

But as I am not seeking to give the details of any part of the course, but only to name and briefly comment upon the elements of which it is composed, I turn next to

The Study of Words.—It is just at this point that so many schools halt,—just here, even if the corner-stone of voice training has been laid with shouting and cries of “Grace, grace be unto it!” that the superstructure stops—or, at best, rises so slowly, so unskillfully, that it never comes to be fit habitation for those imperial kinsmen—voice and thought! I know, indeed, that there are schools where, with not a little persistency and etymological skill, roots and stems, prefixes and suffixes are studied with a seriousness befitting a funeral—as though Youth, like another Marc Antony, had come to bury the language, not to praise it!

Let me not be misunderstood: The study of the elements that go to make up words is needful and not devoid of interest. But neither in world-building nor word-building is the atomic theory the be-all and end-all of life or of language. To know a word diacritically and dictionary—is proper and excellent. But let me never forget that

back of and beyond correct sound and literal sense, stands a word—a something full-freighted with life: and I ask with eager interest, whence came it? What is the place of its birth? Tell me the story of its ancestry! What sort of blood is in its veins? Perhaps with some questioning it will repeat the tale of its wanderings, even as the seashell murmurs its song of adventurous voyages and a far-distant home. Nor is all this merely the quest of the antiquarian, or the curiosity of the word-worm. For, as the poet tells us, that if he could perfectly understand the flower “growing in the crannied wall” he would know what God is and Man is,—so if I may but know the history hidden away in the language of a people I shall understand their very spirit and life. And if you tell me that this is far off and vague, I answer that there is no study in all the studies of the schools more practical, more near to daily life than that of diction. For if the boys and girls come to know words in their essence and spirit—“words and their ways in English speech”—as an author has well put it—they are furnished with a power which will stand them in excellent stead when school-days are over and the living of real life begins. And then, when text-books are thrown into unregarded corners, and the pens that shed more ink than light on various abstruse themes are corroded and cast aside,—the young men of trained voice and diction may employ their tongues in effective speech on the great and vital questions of the day; the young women, will cheer the home-circle and charm the social spheres of life with well-modulated voices used in the fine art of conversation, or perhaps in eloquent pleadings for the betterment of mankind. To the value of the study of words, did time permit, I could bring ample proof. But who does not know its value? And who knows it, will not grant it to be a worthy

subject for a new and needed course in the new humanities of education?

But I must turn to consider, briefly, a third element in the course, namely—

Debate.—There are, I know, alike in East and West a large number of schools in which this subject is taught with more or less of thoroughness and appreciation; many schools in which are debating leagues that once a year meet and discuss—often “in words of learned length and thundering sound”—great problems of political economy and governmental policy, problems that lie thirty years beyond the ken of school-boys, and that are the puzzle and despair of gray-haired statesmen! All that reminds me of the lad who was put at the cruel task of writing on “The Virginius Affair”—an international complication between Spain and the United States. The poor boy floundered and well-nigh foundered,—but ended with this telling burst:—“Finally, although I have written as pompously as a diplomatist for the sake of the style, yet I confess I know nothing whatever about the matter.” To my thinking, that urchin (and urchin in the good old English diction means “hedgehog”) had borrowed for his writing, a quill from his sharp progenitor!

The story well illustrates the point which I make: That in many schools the theory of debate is taught with so much of elaborateness, and the questions discussed are so vast and technical that young, immature students wholly fail to grasp and master the questions at issue—and succeed only in repeating certain well-turned and well-learned sentences with an air of “gravity and profound conceit,” as who should say—

“I am Sir Oracle and when I ope my lips let no dog bark!”

Mark you, I am far from declaiming against or denying the study of debate, especially for boys.

For one would be compelled to look long and diligently to find a subject to o'ermatch it in interest and profit, or to find a worthier element to enter into the circle of the new humanities in education. But what I am seeking to do is, to impress upon all who teach, and all who "take" the subject, my conviction that simple thoughts—so they be as nigh original as this repitious world will allow,—upon simple themes should be made the basis of the work. Encourage the young student in polemics to find his voice, his tongue, his feet—above all, to find and keep his head! Add to this knowledge of parliamentary law as will enable him to know his rights and privileges; make him to feel that the manner of his speech is next in importance to the matter thereof; set his mind and soul on fire with a vital theme level with his years and comprehension; all this done, tell me if debate ought not to win and hold an honorable place in any new and worthy curriculum?

In the outset of this paper, I spoke of the progressive character of the new humanities in education. I know not where that finds better exemplification than in the consideration of the claims of

Poetry.—You will tell me, and tell me truly, that the present age does not care for poetry. But every poem that has ever waked the heart of man to ecstacy, or soothed it in its sorrow, or trumpeted it to battle—is a silent yet eloquent witness to the loss the age thereby brings upon itself. I am, however, not so much concerned just now about that great, vague entity we call "our age," as I am that the boys and girls of today become so imbued with the diction and spirit of noble verse that it may prove an education and inspiration to them and their age. Believing with a famous French writer that each age is, all-in-all, better than any age which has preceeded it, I believe also

for myself that the coming time will surpass the present through the wider prevalence and practice of the spirit and deeds of truth. And where shall truth be found? At the "bottom of a well?" As the old proverb has it. If so, how clear and refreshing its waters! How needful that men and women stoop down and drink and rise up to tell the truth! But, however this may be, I am sure that nowhere in the wide world can so much of truth, intellectual and spiritual, be found in small compass as in the poems of the ages. No wonder that sweet-spirited Whittier cries out—

"I love the old melodious lays
Which softly melt the ages through,
The songs of Spenser's golden days,
Arcadian Sidney's silvery phrase,
Sprinkling our noon of time with freshest morning dew."

And so, for Truth's dear sake, I would have boys and girls recognize the claim of poetry upon their attention and regard—being firmly persuaded, out of my own observation and experience, that when once the claim has been met, they will not be long in discovering the charm which resides in poetry—a charm which is all compounded and compact of rhyme and rhythm, of melody and music, of force and feeling. Behold all these attributes set forth in that marvelous creation, the "Battle Hymn of the Republic" with its noble refrain—"God's Truth is Marching on!"

And again, in the search for truth as it exists in poetry, and in the interpretation thereof, what aid will come young seekers through voices trained to mellifluous utterances! through the imagination kindled upon by splendour of diction! through the study of character as revealed in speech and action! through the glow of sentiment as it melts into a longing for the glory of truth.

Also, among all the elements of the new humanities where is there to be found a nobler, richer one than poetry?

There remains one element without which the course I am outlining would be most unsatisfactory and incomplete. That element is

Oratory.—Oratory is a word very difficult to define—and is used in divers and differing senses by teachers and scholars. It seems to me to represent original, oral work in its best forms—and so, to be the cap-sheaf of the course I am considering. At the same time, I do not quarrel with any other definition or use of the term. As I view it, it presupposes culture of voice, felicity rather than facility in the use of words, a fair degree of knowledge, power of reasoning, the living touch of the imagination. These are great forces to put at work in the mind and heart of Youth: and though at first the machinery of his entire being may squeak, painstaking persistency, like a lubricating oil, will lessen the friction and immeasurably increase the mind's efficiency. But the aid given should go beyond this, and include in its scope all that relates to the manner and general bearing of the youthful speaker. Here is no easy task for the teacher:—nothing less than to check and yet encourage; to yield a little to the fashion in speech and yet stand stoutly for proper courtesy and dignity; to criticize and yet to commend; to help to confidence and yet warn against carelessness; in short to aid the lad to master contrarieties and bring together the antipodes of speech. For after all, there is no such tremendous enginery in the world as that of speech. Of this fact, Shakespeare, the greatest voice-scientist of the world, was well aware when he speaks of orators “throttling their practiced accents in their fears.” And if this be true of those who have been trained to express adequate thought in worthy fashion—who know

the great art of "putting things"—what shall be said of, nay, what may not be said for, those who are just beginning in a logical way to exercise their tongues upon that wonderful instrument of "time works wonders." I once knew a lad who rose to speak for the first time in public. He began by saying,—"Sir, I rise to speak to my feet." You may well believe he caught at once the pleased attention of his youthful audience! Yet now when that aforetime lad wants to tell to men the message of God's truth, he rises to his feet and speaks straight into their hearts! Now, let no one think that in every boy there is, in embryo, a finished orator. Not so. But in him there is at least the instinct and impulse of expression; and to just the extent that a fair and friendly chance be given him, he will respond with so much of personality and power as he possesses. My vote and voice, then, is for oratory as a humanity-study, beautiful and strong!

Thus have I sketched in rapid and incomplete outline five main elements of a practically new and, as I believe, much needed course of study. But I cannot regard my task as finished, nor my duty as done,—nay, nor my contention for that new course fully proved, without a plea for a phase of educational and literary training, thoroughly feasible, intensely practical, wonderfully interesting—yet strangely neglected in our schools—

Oral Expression.—To no one living do I yield in my admiration and love for letters—especially for that great and magnificent body of thought to be found in the well-nigh countless pages we call English literature. It appeals to me as a long and beautiful day, whose fresh dewy morning Chaucer saw and rejoiced in; whose high noon shone upon Shakespeare and Milton; whose mellow afternoon sent down its rays of light to gild the poems of a

long line of writers of strong, pure and exquisite poetry; whose tender gloaming—if gloaming it be still, reveals here and there, now and then, faint yet beautiful glimpses of genius—

“The light that never was on sea or land;
The consecration and the poet’s dream!”

A day so long and so beautiful, that one marvels the more that thousands of our youth pass by this fount of inspiration to take a few sips out of Greek and Latin wells, or seek to allay their linguistic thirst with seant draughts of German and French!

But whether youth busy themselves with quick or dead foreign languages, or merely with their native tongue, my contention is, that English literature has so long been taught from the printed page, has been so constantly read by the eye rather than by the tongue, that it has lost much of its virility—I had almost said of its vitality! Quaintly and truly says Lowell—

“Once git the smell o’ musk into a drawrer,
And it clings hold like precerdents in law.”

strong “musk” of English teaching was changed by “precerdents” into an ill-flavored must!

The human voice was in the world ages before type appeared—even from the time when “the morning stars sang together and all the sons of God shouted for joy!” By the human voice, long, long ago prophets foretold the days to come; the story-teller charmed his listeners; the gleeman in baronial halls sang his tales of love and war; the old-time scald sang the adventures of heroes and sons of battle; and the hoary-bearded Druid uttered his weird sayings. The voice is the singer of every song that has swayed the world with its melody and truth; it is the interpreter of every mood of the human mind; it is the revealer of every passion of the human soul. Is it not time,

high time, that this incomparable instrument, this superb gift began to claim its rightful and exalted place?

Moreover, the voice is the only interpreter that speaks all the languages of earth—for its tones come straight from, go straight to, the heart of humanity! Grammar, analysis, synthesis, theory—they are all good—the loyal and obedient servants of the brain. As they seek with minute care through the printed pages of literature, they find many an encrusted gem of language, many a jewel of thought. But gem and jewel shine not with superbest lustre until the voice, like a skillful lapidary, shapes and smooths them to beauty incomparable! And so if language theory, which informs us, is good—speech practice, which inspires us, is far better. If the silent, painstaking picking to pieces of a literary masterpiece is a fine thing for the student, what shall we say when that masterpiece, in all its unity, blossoms into the full-fragranced flower of speech? If John Alden writes in courtly phrase of the love of Miles Standish for Priscilla or speaks for himself his own love, which, think you, will soonest and surest touch the heart of the lovely Puritan maiden?

Again, inasmuch as the boys and girls in school today will go out into the world tomorrow, there to bear their part in the surging life of political affairs, in the whirl of society, in the never-ceasing and all-important demands of professional life, in the delights and duties of home, in the pleasures and privileges of travel,—which I pray you, will be the better practice and preparation to-day for that to-morrow—silently to read printed stories, or aloud to tell them to eager listeners? to write, abstrusely, abstract essays, or concretely to apply the rules of the fine art of conversation? to pen labored disquisitions in formal fashion, or to speak—

lips aglow with the fires of youth—in colloquial debate? to ply with thoughtful diligence the wearying pen, or so to train the tongue that it may speak always with grace of the imagination seasoned with the salt of common sense and power?

To all these questions there can be, it seems to me, but one answer. The voice is the greater need. But who will dare affirm that it has the larger place accorded it? Nay more,—some there may be who will tell you of the evanescence of the spoken word. Yes, but it is living—and its echoes “roll from soul to soul and grow forever and forever.” The Declaration of Independence was a written document of tremendous significance. Yes but only when the Continental Congress had debated it until with one voice they pledged “their lives, their fortunes and their sacred honor.” The Federal Constitution is, in the words of Mr. Gladstone, the greatest document ever “struck off at a given time by the brain and purpose of man.” But that great instrument would not have become the supreme law of the land save for the pleading and persuasive voice of the wonderful Benjamin Franklin! He is as fine an illustration as possibly could be of Daniel Webster’s characterization of true eloquence:—“It must exist in the man, in the subject and in the occasion.”

So, in the days of storm and stress which will surely come to this great republic, how many a “subject” will arise of extremist significance! How many an “occasion” of loftiest majesty! But where shall be found the “man” to match the subject and the occasion? I do not know—I dare not predict; but I venture to say that it will be well to look for him in the ranks of those who have been trained, in speech and song, to celebrate the great deeds and to honor the immortal names of American patriotism!

Let me tell you, and tell you truly, that the pres-

ent age doesn't care for poetry. If the English language is the superb thing that we know it to be, we ought, each in her or his sphere, to do what we can for the advancement and glorification of that language. To speak the tongue that Chatham spoke, to hold the faith that Milton held and speak the tongue that Shakespeare spoke, isn't it glory enough to stir the ambition of any common people? Surely so, and I believe the times are right and ripe for the doing of this work. I was charmed beyond all telling yesterday by what Professor Bassett said of his work in Stanford University. It is a great long step in the right direction. Now let us rally all. A Scotch minister stepped into the pulpit, and said "There was a day when an ancestor of mine was about to be hung for stealing a horse, but as he was a distinguished thief he was allowed to choose the tree on which he was to hang, and with great foresight and sagacity he chose a gooseberry bush. At once it was suggested that it was too small, and he responded, "Never mind, let it grow; I am in no hurry." But it will not do for us to say that of the English tongue and oral speech, that there is no hurry. There is a hurry. The sun will certainly climb to the zenith, the sun of education, in this great land of ours, and when it does I hope we shall see there an angel in the sun speaking with his voice to humanity. (Applause. Applause).

The President:

I am very glad to hear this applause for two reasons, one of which I shall give, namely, that I now feel justified in having allowed the speaker ten minutes more time than he should have occupied. This will shorten the time for the discussion of the paper. The subject is in your hands.

Miss Marsland, of Emporia, Kansas:

I should like to ask a question—I am sure all of us have just expressed our appreciation. Do you give a certain amount of required work in general literature and how much time is given in your high school work to the study of debate, class work in debate or oration, or is this work in oration and debate simply taken up as oratorical work? I am deeply interested, and will explain why. I am at the head of the department in a normal school which is the center of great enthusiasm for this work, and we have this past year introduced in our training school the high school course, and the high school course is in process of formation and transition. I am deeply interested in this topic just now, because I have been hoping that there might be a movement all over the United States to establish some degree of uniformity in the required work of the high school in this department. I believe the standard should be raised, and when you raise the standard of the high school, you must raise the standard of the college, normal school and technical school. I wish this gentleman would tell us how much work is covered in class work or oratorical work.

Mr. Wickes:

I think I should not take up very much time in this matter of detail to which the lady has referred. I will say this, that I have a sort of printed slip of the work, and if there be those that are interested, I shall be glad at the close of the session to give them that.

President Williams:

The time for discussion has expired; we will proceed to the paper, "Courses That Should Be Developed in a Woman's College for Women," by Miss Mary A. Blood, of Chicago.

Miss Blood:

Sometimes when a friend comes to us and presents a beautiful and magnificent bouquet of American beauties, another person comes in and lays down before us one little flower. This is perhaps the case in comparing the work which has just been done with the little which I have to bring to you this morning. (Reads).

COURSES WHICH SHOULD BE DEVELOPED IN OUR WOMEN'S COLLEGES OF TO-DAY

Mary A. Blood, Chicago, Ill.

In considering the expressional courses which should be developed in our women's colleges of to-day, we need to have in mind first the work for which our young women are preparing themselves, and second what of the advantages which the study of vocal expression can give are already secured to them through the courses now upon the college curriculum.

Of all the work in the world, what is of greater importance, of wider and more lasting influence than that which is to be done by our young women? To whom is entrusted the bearing and rearing of children, the molding of their characters, the forming of their ideals, the stimulating, directing and guiding of their aspirations? In a word, upon our young women depends the making of the men and women of the future, the making of those who shall decide what shall be the nobler tasks and the higher life of the succeeding time.

We all recognize that to prepare for this great work, the highest development is necessary, not only such training as shall bring the clear discernment, the good judgment, and the sane mind, but training which shall also develop unvarying poise,

warm sympathies, unselfishness and unfailing kindness. Spiritual insight should be theirs, and the power of vision, that fountain from whence flows the enriching streams of progress. Surely in no way can development such as this be better attained than by coming into close and vital relations with those great seers and singers who have stood upon the mountain peaks of human attainment and have given to the work the invaluable bequest of their writings. And how can our young women better attain to these close and vital relations with the great masters of literature than by thinking their thoughts after them, not as statements merely, but in that intensive way through which one catches some glimpse of what these masters saw, of the vision which came to them, and feels the glow of their spirit in his own answering heart-throbs; in a word, that receiving of soul impressions from literature by experiencing with the writer as well as understanding his thought, which is the first condition of vocal expression.

If the objection arises in any mind that comparatively few young women have a taste and possibly the ability necessary to follow the best authors in this way, let us answer this thought by reminding ourselves that only a few years ago a child would have been considered a genius had he done work in drawing which is now commonly seen in the lower grades of our public schools. May it not be possible that an equal power of poetic imagination and expressional abilities is awaiting the necessary training to bring it forth? Surely the experience of many earnest teachers of vocal expression points that way.

From the advance sheets of the report of the commissioner of education, issued by the United States Bureau of Education, we learn that there are scattered over the length and breadth of our

land one hundred and twenty-nine colleges exclusively for women. Of these fifteen are classified as Division A, which indicates the highest rank. Of these four are in Massachusetts, four in New York, and one each in California, District of Columbia, Illinois, Louisiana, Maryland, Pennsylvania and Virginia. The remaining one hundred and fourteen are of lower rank, and classified as Division B. A large proportion of these are Southern colleges, nine are located in Alabama, eleven in Georgia, nine in Kentucky, three in Louisiana, ten in Mississippi, four in Maryland, ten in Missouri, eight in North Carolina, eight in Tennessee, ten in Virginia, and four in Texas.

That we might know more of the work in vocal expression which is being done in the women's colleges of our country, and better judge of the rank accorded this study in the department of English, and of the value placed upon it as an educational factor, a personal letter was sent to each woman's college requesting their latest catalogue and full information of the courses offered in English and in vocal expression. A general, though not universal response, was received. Of these colleges between eighty and ninety per cent have some work in vocal expression, or elocution, as it is often called, and advertise such a department. This per cent, though necessarily not accurate, since the catalogues were not received from all the colleges, is sufficiently suggestive to answer our purpose. It is impossible to judge accurately of the actual work from the necessarily condensed and somewhat meagre outline of courses given in the advertising matter of an institution, even when this outline is supplemented by a brief personal letter. But it is evident from the courses offered that widely varying conditions are to be found. In many of the colleges classified as Division B, especially in some parts of the South, the study

of vocal expression, or elocution, as it is usually called, is not an integral part of the work of the institution, but consists of private instruction only. The teacher of expression has little to do with other instructors, and the success of her work is gauged only by the financial returns of the department, and the success of its public entertainment. In these institutions, little, if any value is as yet placed upon this study as an educational factor.

In other women's colleges, classified in Division B, excellent courses are offered and the educational value of the study is evidently recognized. Others lie between these two extremes.

A comparison of the courses in vocal expression offered in colleges exclusively for women, classified in Division B, with those offered by co-educational institutions of the same rank, shows that better work is given by the co-educational institutions. This, however, is not true of those colleges included in Division A.

Even a cursory glance over the courses of our highest women's colleges, those in Division A, shows us the abundance, the richness and the variety of work offered in English literature and the scanty opportunity afforded for the deeper study of this same literature through vocal expression. For instance, there are sixteen courses offered in English literature in Wellesley College, and three in vocal expression. Two of these last are for the training of body and voice, and one in the reading of Shakespeare. Smith College affords a notable exception, offering a variety of excellent courses.

Not for a moment would I underestimate the value of analytical study of English literature. This study accomplishes much for our young women. The great advance made in the time devoted to this subject, and the importance in which

it is held is a matter of congratulation, and something for which we should be truly thankful. Why may not the rapidity with which the study of English has advanced be prophetic of the progress which will be made of this deeper study of literature in vocal expression? The analytical study of English literature gives our young people knowledge, makes them to think, but is it not time, when the entire trend of our educational system is to develop intellect, is it not time that another great advance should be made, and that the study of the vocal interpretation of the products of our noblest writers which begins where the analytical study of literature leaves off, which necessitates such assimilation of the author's message as to warm the heart, strengthen the will and lift the aspirations of our young women be made a prominent feature of all their college training in English?

We all know it is possible to take many courses in English literature, even in our largest universities to obtain much knowledge of these great writings, to be able to analyze them, and to discuss their merits, to be susceptible to the perfections or imperfections of form and yet never get into such relation with the author that we assimilate into our own life the power of his thought and feeling. We know that it is possible even to study so dynamic a poet as Browning for months without being once impressed with the spiritual message of his poems. Said a lady to me recently who had taken many courses of English literature, at one of our great universities, and has also studied the vocal interpretation of English literature: "I felt that the English courses gave me the body of the literature, and the expression work gave me the soul."

What courses should be developed in our women's colleges to-day? Courses which add to the

grand work already given in the study of English, a knowledge of, and familiarity with, that language deeper than that of words, which opens to the student of literature gleams of beauty, depths of meaning, and power of inspiration never before recognized. In the freshman year, courses in the fundamental principles of expression; in the grouping of words, in phrase accent, and in elemental work in the universal language of tone. This study compels a full understanding of the thought relations, and one must know before he can express. This enables the pupil immediately to feel his restrictions and see definitely how to work to overcome them. This study under a competent teacher brings so immediate and rapid improvement in the intelligence, simplicity and variety shown in reading that it must appeal even to those who hold emotion to be cheap, and consequently fear emotional expression. They can but recognize that this subject rapidly develops those qualities in plain reading, the lack of which often prevents a scholarly and helpful educational paper from exerting an influence commensurate either with the ability of the writer or the actual value of the article. This study also results in the added power of grasping more from silent reading and grasping it more quickly, which gives one an appreciable advantage in his other studies.

The literature used for this study should be of the best. Masterpieces should be studied as wholes. At present I am using for this work in my own classes Tennyson's "Gareth and Lynette." Wordsworth, Scott, Tennyson, Longfellow and Lowell afford abundant excellent material.

Courses of training of voice and body for responsiveness should go hand in hand with those of fundamental principles of expression. By responsiveness in voice and body I mean those changes in tone and movement which are caused by changes in thought, purpose or emotion.

Courses in the art of conversation and story telling should find an early place in the freshman year.

The work of the freshman year in which the pupil has gained the power of reading at a glance not words, but groups of words presenting ideas, has acquired facility in the use of phrase accent and some knowledge of tone language, should be followed in the sophomore year by courses in sight reading, using as text a variety of authors with widely different styles, and a further study of masterpieces of literature to increase the facility in the application of principles of expression and especially for that free use of tone language which Tennyson calls "The marriage of sound and sense."

By the junior year genuine literary interpretation can be successfully studied, and from this will result that really close and vital relation between author and student which we are seeking, that relation which gives to our young women possession of the priceless legacy of the hidden riches of literature, and enables them to incorporate these riches into their own life.

Mathew Arnold's words, descriptive of the effect of Wordsworth's writings upon the world of poetry are not inappropriate in describing the result of the study of true vocal expression:

"He found us when the age had bound
Our souls in its benumbing round;
He spoke, and loosed our hearts in tears;
He laid us as we lay at birth,
On the cool, flowery lap of earth;
Smiles broke from us, and we had ease,
The hills were 'round us, and the breeze
Went o'er the sun-lit fields again.
Our foreheads felt the wind and rain.
Our youth returned, for there was shed,
On spirits that had long been dead.
* * * * *

The freshness of the early world.

Others will teach us how to dare,
And against fear our breasts to steel,
Others will strengthen us to bear,
But who, ah who, will make us feel!"

(Applause).

President Williams:

It has been thought wise to suspend the discussion of this paper for an instant here to read the letters of greeting that have been received from members of the Association who were unable to be present. The secretary will read them.

(Secretary reads).

President Williams:

We will now proceed to the discussion of the paper by Miss Blood.

Mr. Newens:

I am deeply interested in this subject, and Miss Blood's paper has revealed some things to us which possibly some of us didn't fully realize, and has confirmed some things which we all know more or less, as was the case with reference to the work of public speaking, elocution, voice culture, vocal expression, vocal interpretation in the colleges which have to do with women particularly. I have nothing to say in regard to the paper. I simply wish to make this statement: It occurs to me that here is a field ripe for missionary work for this organization. I do not know what our mission could be unless it were to spread the gospel of good expression in every institution of learning, whether public school, high school, academy, normal school, colleges and academies for women, and universities for men and women. If this deplorable condition exists, it occurs to me that some steps should be taken by this organization, the National Speech Arts Association, to advance the work in these institutions to which Miss Blood has re-

ferred. I trust that something may be done, that some preliminary steps in that direction may be taken before this convention closes. (Applause).

Miss Spaulding:

Since Mr. Newens has brought out the word "missionary," I thought I would get up and tell of a resolution I took while listening to Miss Blood's paper. It happens that next fall I am to give a recital in a women's college in Pittsburgh in which there is no department of oratory, and while Miss Blood was reading her paper, I made up my mind that while I was on the platform, before commencing my recital, I would take the opportunity of delivering a little lecture and making a little appeal and plea for the establishment of a department of oratory in that college. If Miss Blood would let me steal a few of her sentences—I am going to use them, and if they appear in print I hope she will not sue me for plagiarism. (Applause).

Miss Leavitt:

It seems to me that one of the ways is to get some of those teachers of those Southern institutions to become members of this Association and put them on the program. Some of those Southern schools have as fine teachers and readers as I have ever met and heard, and they are reading throughout the South, and there is a great deal of talent, dramatic instinct, among the Southern young women, and they love the work; I wish we might take that field. It would add power to our Association. (Applause).

Miss Megow, of Chicago:

We have sat in convention for three days, and it seemed to me that not until this morning have we struck bed rock. One of the speakers yesterday said that until a child was twelve years of age

his expression was free. What prevents the child of fifteen and twenty years from being free? I believe it is the attitude of the average public school teacher, who instead of killing fear, is creating fear, the fear that throttles free expression, and I fear that this convention will have missed its mission if it does not in some way pass a resolution that should say it stood for the employment of such public school teachers, from the kindergarten up, that had some training, and that they were unfit for teachers unless they had some training along this line. Then we would not be obliged to spend days talking about technique, which is simply the weapon with which we kill that great big animal fear, that has been created by the public school teachers. (Applause).

President Williams:

The remarks are admirable, but I beg to suggest that we strive, as far as possible, inasmuch as our time is limited, and certain minutes have been set apart for the discussion of the paper, to confine ourselves to the topic. I do not wish to discourage the members from speaking on this floor, but we should hold to the topic upon which we are concentrating our attention. The subject is "Courses That Should Be Developed in Colleges for Women." Let us strive to keep to that topic during the remaining three minutes.

Miss Megow:

I beg your pardon, Mr. President, but if our teachers are not educated in these schools, where shall we get them? (Applause).

Miss Brown, of Minnesota:

I have been working in a girls' school for two years, Albert Lea in Minnesota. Now if you have not heard of Albert Lea in the past, you are going to in the future, because it is coming to the top.

I am not going back there, but am just as loyal as if I intended to. It is a girls' school, and they are like other people, and they like good literature in Albert Lea; they like good literature in every school, I am sure. I came to get something, and I didn't intend to say a single word when I came. I am only an associate member, and perhaps I have no business to say anything; I do not know. But I feel that I want to say this, that I have used the very best literature that I could possibly get. The work isn't compulsory; it is optional. I am sorry that it is optional, but it is not private work entirely; it is class work. They call it reading; they didn't know what to call it, and they floundered around, and finally they asked me what to call it, and we call them just reading classes. I give them the very best things that I can possibly find, and I find that the people who are interested enough to take the reading work (and that is about two-thirds of the school), and I feel it would be more than two-thirds if the other classes did not take their time so absolutely; but they feel that it is a side issue, and a number of the pupils perhaps are interested, but they have come for other work and will take the other work first, and expression work if they can get it) but I find this, I can give them the very best literature I know anything about and they are just as interested in it as anybody could be expected to be. I have used Browning and Tennyson in the higher reading classes, and it is interesting to see how they enjoy it, and I should like to know more of the principles of teaching. I have had my classes divided in this way—I take those who have just entered—it has been hard to classify them; that is my trouble. We have academy and college courses—I take those who have just entered and give them work of voice and work of body, and then I try to grade them according to the years

they have been there, and I feel perhaps I have made a mistake in trying to grade them. If I can get the class together, I can get something out of the class in expression, but my trouble has been in grading.

President Williams:

Mr. Blanchard, of Columbus, Ohio, who was to have given us the next paper, "Courses That Should Be Developed for Men in the University," sends word that owing to illness he is unable to be present. He has, however, sent us his paper, and Prof. Fraser, of the University of Kansas, has kindly consented to read it. (Applause).

Mr. Fraser, of Kansas:

(Reads).

COURSES THAT SHOULD BE DEVELOPED FOR MEN IN A UNIVERSITY

C. E. Blanchard, Columbus, Ohio.

I am to speak to you to-day on a subject that from an educational standpoint is in its transitional period. It is coming to be recognized that the art of spoken discourse is a peculiar art; that it is distinct from all others yet derives its fundamental principles from many other arts and sciences; that logic, rhetoric, oratory and the rules of evidence each contributes its share to make one unified art. To-day an effort is being made to methodize and to reduce to a more scientific basis the principles underlying the art of spoken discourse. As a result of this effort, we find in the curriculum of some colleges and universities courses designated as "Public Speaking," "The Theory and Art of Debate," "Argumentation and Debate," etc. Many educators, however, fail to

grasp the situation and continue to turn a deaf ear to the demand for such courses. These same educators recognize and appreciate the power of the oratorial art of Demosthenes, Cicero, Burke, Webster, Fox, Clay and Lincoln, but they tell us that in this day of the newspaper, the magazine and the book, the most potent influence upon public opinion comes from the pen or the press and that there is no need for courses in oral discourse. This statement is misleading and true only in part. Carrying the same argument to its logical conclusion, we would cease to study mathematics because the adding machine has been invented or to study the art of music because the graphophone and pianola have entered so many homes. One does not take the place of the other. Each has its function to perform.

Methods of business and methods of administering government have changed with improved means of communication and of transportation. Our life has become proportionately more complex and strenuous, which has resulted in the demand for more practical training at our colleges and universities. Courses in oral discourse are practical, and, in my opinion, this active hustling age has increased rather than diminished the need for courses of this nature. Educators, however, have been slow to recognize the need and to formulate new courses to meet the new conditions. Let us consider some of these needs.

Young men need training in argumentation. It finds employment in the pulpit, at the bar, in the legislature, in the lecture room and laboratory and above all in practical affairs. Argumentation is not limited to the rules formulated to govern the handling of evidence in courts. There is an argumentation of everyday life, the principles of which every intelligent man should understand.

Economy of time is an important element to be considered in our affairs to-day. To master

the situation of our business and professional life demands clear thinking, quick judgment and firm decision. Courses in argumentation prepare one for this situation. Examples of these facts are all about us. The important business of our legislature is done in the committee room and if the committee man expects to win his point he must be able to handle his arguments with even more skill than when addressing the whole assembly. The lawyer in court is limited in his time for argument. It must necessarily be so, because of the congested condition of the court docket. The trial lawyer to-day must say in fifteen minutes of argument what his grandfather said in one hour. It is of vital importance to him not only to know what to say but what not to say. He must learn therefore, to speak to the point, to marshall his legal points logically and to present the same effectively. He is reminded that he is speaking to a jury the members of which have had advantages in education vastly superior to those had by the jury addressed by his father. The fallacies of his argument will be noted more readily. He should be well grounded in the principles of the art that is concerned with conviction and persuasion.

During the past year I have talked with leading attorneys at the bar, and judges of the common pleas, circuit and supreme courts and all of them concur in the opinion that there is an immediate need for practical courses in argumentation and debate for young men.

The need of these courses is not limited to the professional life. The need is felt in our everyday business life. Competition is keen. The successful merchant recognizes the fact that his salesmen must point out quickly, clearly and in a pleasing manner to the prospective purchaser the points wherein his article excels. Somehow and somewhere these merchants, these salesmen, must learn

the art of conviction and persuasion. Book concerns, insurance companies and wholesale houses of every description have recognized the need of training along this line and give their employees from five to six weeks' training before they are allowed to enter the work. This training lays stress upon good spoken English, earnestness and directness of address and a well modulated voice. Is there then no need for courses in oral discourse in our colleges and universities? On the contrary, as long as man shall attempt to convince man of error or truth, as long as man shall attempt to control the convictions of his fellow man and as long as men attempt to influence the ideas and beliefs of other men, just so long will there be a demand for training in oral English and in the art of expression.

Let us now consider some courses that will meet this need or demand.

In the first place, a two hours' course in practical elocution extending over a period of one year should be given as a basis for further work. This course will correct bad habits of speech and gesture and suggest the principles which govern correct expression. One half of the time may be devoted to the study of the main principles and to exercises in breathing, voice culture and action. The remaining one-half of the time may be given to the study and analysis of selected orations and debates. In studying these masterpieces, the paragraphs may be assigned to members of the class to memorize and to be delivered before the class. Here a practical application of the principles of pronunciation articulation and emphasis may be secured. The value of a pure, proper and precise diction may be emphasized and the qualities of clearness and force may be developed under competent criticism.

Another course may be called argumentation

and debate. It should be a two hour course extending throughout the year and course number one should be a prerequisite. This course will present the methods of formulating the proposition, the issues and the evidence in support of the proposition. It will make a study of the kinds of argument and develop the ability to detect fallacies in the proof of the writer or speaker. It lays stress upon brief drawing and the principles of presentation. In course one, the student has discovered by analysis the brief upon which was written the argumentative speech. In course two, he is given a proposition to brief and taught how to arrange his material so as to secure unity, coherence and emphasis. But this course goes beyond the mere study of the principles of argumentation. It makes a practical application of these principles by requiring the pupil to engage in actual debates. Many a man has a knowledge of the theoretical principles of argumentation but he lacks the skill of adaptation which comes from practice. Some secure this practice by following the advice a friend once gave to Edward Everett Hale when he said: "If you want to be a good public speaker, whenever anyone is fool enough to ask you to speak, you be fool enough to do it." Comparatively few, however, have this opportunity. Persuasion and conviction can come from common practice and careful criticism by one's self and others of the results, therefore, let us have this practice in the class room.

To make the work systematic divide the class into debating teams of two members each. Assign each group of two teams a proposition for debate and in this manner prepare a schedule for the entire class. A schedule may be worked out on the following lines:

Date. Teams. Proposition.
Sept. 20 1 vs. 2 Resolved, That the Federal Government
should levy a progressive inheritance
tax.
Sept. 23 3 vs. 4 Resolved, That the ordinance under
the city of Columbus levies a vehicle
license should be repealed.

Choose live questions. Those of political, social and economic interest, both local and national. Each member of the contesting teams should be allowed two speeches, a positive speech of five minutes and a rebuttal speech of three minutes.

By this plan one-half of the time is devoted to text book work and the drawing of argumentation briefs and the remaining one-half to practice in actual debate. The written briefs should be carefully prepared by the student and criticized by the instructor and then used as a basis for the oral arguments. A preliminary writing out of the argument offers the best means for a speaker to acquire good form, and ability to handle evidence until he has mastered the principles which lead to conviction. Little by little as the student becomes more accustomed to speaking, he may speak from notes; then from a slight outline; and eventually he will be able to speak without notes or outline. This ability can come only by practice and the purpose of these courses is to give the student the opportunity to secure that practice under competent criticism. By this means he tests himself, strengthens his weak points and becomes more self-reliant.

The three minutes rebuttal speeches furnish an opportunity for practice in the art of rebuttal, the art of meeting and overthrowing the arguments of an opponent on the issues of the question. It is important that the student learn (1) what to refute and (2) how to refute it. A point needs refuting because it has real value in itself or because it has been given a fictitious value. By prac-

tice only the student will learn to lay hold of the salient points at issue. It is necessary that subordinate points be kept subordinate, and that the turning points of the argument be kept in the foreground. It is also necessary in rebuttal, to learn to let well enough alone. Let the student learn to hit one point of his opponent's argument hard, then pass to the next point. Let him learn to parry and to thrust; to give and to take. Let him learn by experience in these debates that he who loses control over his temper is most apt to lose control over the minds of those he is attempting to convince and to persuade. These facts can be learned only in practice. This course will give the practice.

There is a third course to be given consideration: A course that will give special attention to adaptation. It is necessary that the speaker know his audience and the occasion. The same argument that appeals to a judge may not appeal to a jury; what would deeply touch a body of working men may have little effect upon a meeting of business or professional men. I have heard a superintendent of schools attempt to talk to a primary grade in about the same manner as he talked to the senior class of the high school. He lacked the power to adapt his thoughts to this audience and to adapt himself to his environments. The young men of our colleges and universities need practice in this art. This art partakes of the nature of tact and sagacity. Someone has said: "Talent knows what to do; tact knows how to do it." Let us have courses, therefore, to learn to do by doing.

In this course talks and addresses for all occasions may be written and delivered. Assign topics in the field of American history, politics and current events. Require the pupil to talk on the same topic two or three times. On one occasion he may address a Chautauqua Assembly, on another

he may speak to a body of miners at the noon hour, and on a third, have a hearing before the city council. These exercises could be made more interesting and profitable if the class could play the part of the audience that is being addressed on the different occasions. By this let the student be called upon to express his own ideas and impress them upon his fellows. Let him learn adaptation by practice. Furthermore practice in extemporeaneous speaking should be gained in this course. Let individuality be emphasized and imitation discouraged. Exercises of this kind may be had by assigning topics for discussion to several pupils at the beginning of the recitation hour, then later in the hour calling upon each one for a three minute speech. In this course it is necessary that the instructor have a variety of exercises, some of which will call for careful deliberative thinking with ample time for preparation, others of which call for quick decisive thinking on the spur of the moment.

These courses do not exhaust the number that may be placed in the curriculum of any college or university. They are merely suggestive. All of them are based on the principle that correct speaking depends upon correct thinking. Delivery is to be given attention, but it is treated not as an end in itself but as a means of re-enforcing the thought. Let us consider public speaking as enlarged and dignified conversation. Let it be the aim to produce a simple and direct manner of speaking.

Argument is also to be considered as a means, not as an end. It is but an instrument used to bring about a desired result. Earnestness and determination on the part of the speaker are sources of power and it is power that influences the mind of the hearer. Make the cause speak; let the speaker hide himself as it were behind his

mesage. Assist the student to learn the art of putting things. He should learn to appreciate tact and sagacity. Mr. Whipple says concerning Webster: "His power of so putting things that everybody could understand his statements, and his power of so framing his arguments that all his steps from one point to another in a logical series, could be easily apprehended by every intelligent farmer or mechanic."

Within the last few days our colleges and universities have graduated thousands of young men and sent them out into the world expecting them to become leaders of men. They have been crammed full with a knowledge of history, science and literature. They are urged to take an active part in the economic and political life of the country in which they may reside. But in the vast majority of cases they have gone out mentally, hermetically sealed, for the reason that the art of expression, the art of putting things, has been neglected.

The courses we have outlined will teach the student to handle this knowledge acquired in history, science, literature and current events. It will make his knowledge practical by making it usable.

These courses, however, are not designed or guaranteed to produce a Demosthenes, a Cicero, a John Bright or a Daniel Webster. Neither will they furnish a substitute for brains. Their purpose is to aid the student in correct methods of reasoning and thinking and then to give him an opportunity to express those thoughts orally under competent and systematic criticism. If they fulfill this purpose they are worthy of consideration.

(Applause).

President Williams:

We shall now have a paper on the same topic

by Prof. Chandler of Ursinus College, Pennsylvania.

Mr. Chandler, of Pennsylvania:

Ladies and Gentlemen of the Convention: Allow me to say at the outset that I have confined myself strictly to my theme. I was asked to prepare a paper on the subject of "Courses in Public Speaking That Should Be Developed in a University," and this I have done, drawing upon my own experience and such study of the subject as I have been able to make in recent years. I hope, however, that if I discuss the subject for a few moments intensively and perhaps positively, and I hope suggestively, that you will not get the impression that I think these are the only courses that could be given advantageously in a university, or that university work is the only work worth considering. I assure you I am deeply interested in all phases of our work. (Reads).

COURSES IN PUBLIC SPEAKING THAT SHOULD BE DEVELOPED IN A UNIVERSITY

William Webster Chandler, Collegeville, Pa.

In the demand of the colleges and universities for adequate courses of instruction in public speaking, there is both a prophecy and a fulfillment. A prophecy of greater things yet to come, of increased influence in educational matters in the future, and a fulfillment in the sense of a recognition of the truth of our claims. A few years ago we were knocking at the doors of our higher institutions of learning, and were by no means sure that they would be opened to us. Since then the educational value of our work has been acknowledged, and we are now asked, not simply

to perform a minor part in these higher institutions, but to establish such courses as shall by their content and compelling power equal those of any other subject in the curriculum. A great opportunity is now opened to us, but which I fear is not yet fully appreciated; an opportunity to take our rightful position in the system and economy of education.

Only three years ago, Mr. Ringwalt wrote that "training in speaking, whatever may be its utility, is something wholly apart and distinct from mental training and research." He also said that college instruction is of three kinds: that which aims to impart knowledge; that which aims to give mental training; and that which aims to give training in expression the subjects included in speaking. With all due respect for the gentleman, who is a thinker, and whose text books I am now using, I believe this conception to be radically wrong. It denies real educational value to this subject, a position taken by the colleges and universities a number of years ago, but from which they have now receded, and reduces all instruction in it to the level of coaching students for their public exercises. It is upon the assumption that public speaking has a field for research, that it does impart information, and gives mental training as well as training in expression, that the courses which I shall now suggest to you are founded. You will understand that it is impossible to do more than give them in their barest outline within the limits of this paper.

The principal aim of the first course should be to restore as nearly as possible that harmony between mind and body which is seen in young children, but which disappears when self-consciousness is developed. This will require patient, constructive criticism, and much drill, some of it mechanical; but when once effected, the faults of

poise, breathing and tone will have been cured. When the body responds readily, and unerringly to the impulses of the mind, the basis for future successful work by the learner has been laid and the degree of success attained will be limited only by his intellectual ability. From this point, too, the purely mechanical element of the work steadily diminishes. There should be included also in this course a drill in English phonics and pronunciation, some practice in reading aloud, and whatever of declamation may be deemed necessary.

It is in this course that the college instructor finds at the same time the most difficult work, and the severest test to which he may be subjected, a test that involves a professional sacrifice. Unlike the beginning classes in a special school, where all have more or less talent, the freshman class of a college, or university, may be composed almost entirely of persons who have but mediocre talents, so far as this work is concerned, and the temptation on the part of the teacher to devote his time largely to the few who have talent is very strong. If he succumb, the mistake is fatal; if he withstand it, he is likely to feel justified in the end, though he pay the price of confining himself for the rest of his life to elementary work; a price which many college instructors have to pay.

Where conditions are pliable, and the pedagogy of public speaking is allowed to work itself out naturally, the second course to be developed will be a course in extemporaneous speaking; that is, extemporaneous speaking as distinguished from debating, to which it is a logical introduction. We learn to do so by doing, and to speak, by thinking and speaking according to our own natural processes, and not by committing verbally the thought of another, and reproducing it by an act of memory. The declamation, once thought both practical and necessary, is now rapidly giv-

ing way to the extempore speech. In this kind of speaking, thought and expression react upon each other. If on the one hand, expression is conditioned by thought, on the other, thought is both amplified and intensified by freedom of expression. If the view of modern educators be correct, that special training cannot give general discipline; that is, that the discipline acquired in the study of mathematics, for instance, cannot be carried over, and applied in the field of economics, it follows that that disciplinary subject is best which has the widest application in its own field. What subject could have a wider application than extempore speech? It would seem that here is a powerful, but at present largely latent, educational factor. The content of this course may be drawn from the curriculum, the library, or the press, and it may be as broad as human interest. For the learner, the material has been doubly mastered when he has presented it to others in his own individual way. The assumption here made that this course is conducive both to mental discipline, and the storing up of information, cannot, I believe, be successfully controverted.

The third course, in the logical order of development, would be a course in debating. After the student has developed a flow of ideas, and some degree of skill in extemporization, he naturally desires to engage in formal argument. He has tried argument before, if only in an informal way, and has discovered that he lacked the very elements of power which his course in extemporaneous speaking has since given him. And he now "rejoices in a strong man to run a race." There are great questions to be settled, and he feels competent to settle them. It is not necessary to describe this course, nor to speak of its advantages. They are well known. It was the first of the courses in public speaking to be formally ap-

proved and accepted by the higher institutions of learning, and it is due to the success of this work that the department of public speaking as a whole was made possible. It will always be popular, and will always be a powerful incentive to the study of public questions by the young men of our colleges and universities. There is one consideration, however, that inclines some people to the opinion that this course is less valuable than some others in the department, and that is the inevitable tendency to forget the great object, which is power of expression, in the effort to achieve a minor one in the winning of a prize, or a victory over an opponent. For this reason it would seem that the intellectual integrity of this course is less likely to be maintained than that of some others.

The fourth course should include a scientific discussion of the forms of public address, the mechanical structure of the oration, and the general theory of oratory. Whatever principles may have been demonstrated, whatever theories may have been developed in any part of the work should be supplemented by a detailed study of the oration as to its content, the intellectual and emotional elements; its subject, the character and form of statement; its relation to the occasion, its timeliness and appropriateness; and the subject, the action it is expected to arouse. In addition, such study of masterpieces and such practice in writing should be required as will enable the student to comprehend the spirit of oratory, and to write and deliver on occasion a real oration,—a feat now seldom achieved.

A series of lectures on the history of oratory might be instituted for the fifth course. The subject could be traced from its origin in the ancient law courts, down through the centuries, in the pulpit, in the legislature, in the popular assembly, and at the modern bar. It could be

shown that it is a child of freedom and flourishes only among free people; that England, Ireland, France, the United States, and even Spain, in modern times, have produced great orators; while Turkey and Russia have produced none. It could be shown that as an institution it has always stood up for the right, and has ever championed the cause of the oppressed; that in many crises in the world's history, it has been a mighty power for good; and that even now, in spite of the free library, the daily paper, and a change in the social and political conditions, its power is felt in every part of our land, and in every other free country in the world. Groups and even individual orators could be studied, and their relations with, and influence upon, the various social, religious and political movements of their times traced out. Surely this is a great store-house of condensed knowledge, since many men have compressed the work of a lifetime into a single two-hour speech, or, at most, but two or three of them—a store-house that even a university may turn to with profit.

The sixth and last course, that I would suggest at this time, is one based on the study of the oratoric style. This, too, may be given in the form of lectures. That oratoric style is radically different from literary, or book style, all who have given the matter any thought will admit; and it is somewhat surprising that no one has yet attempted a complete analysis. A short examination will disclose a number of characteristic elements which need to be classified and explained; as, for instance, oratoric over-statement, or exaggeration, which has no intent to deceive, and which cannot be explained by the personality of the man. Then there is the smaller, and otherwise different vocabulary; the distinctive elements, which, for want of an established nomenclature, I have called "oratoric expansion," and "vision;" the former being

confined to a paragraph, the latter, which makes use of the forms of personal address, but from which the actual personality of the speaker is excluded, sometimes covering a considerable part of the oration. In the elements common to both there is discovered a different emphasis, and a re-arrangement of parts, that suggests the presence of underlying principles, not fully understood, or at least, that have not been fully stated. This is seen in the constant tendency toward loose construction, in spite of the fact that shallow criticism has joined the orator and the rounded period in the popular mind. This element of the rounded period frequently occurs, but is safe to assume that it has been written out beforehand. Without doubt this is a virgin field, rich in material, and stands invitingly open to research workers.

Of the courses mentioned, the first, third and fourth, are now offered in all institutions of learning having a fully organized department of public speaking, the second is slowly making its way, while the fifth and sixth are, as yet, largely theoretical. The first four are properly undergraduate courses; the other two may be given to graduates, or under-graduates, and in dignity, educational value, and susceptibility of correlation, should be equal to any now offered.

(Applause).

Mrs. Hagener, of Ohio:

In connection with these two papers, I believe that it is wisdom to give a pupil an opportunity to speak two or three times upon the same subject. We learn to do by doing. If the ground is roughly walked upon, it is much more easy to take a step to the next position. One firm principle develops the second. We must have before we can give, and we give in the order of our having, and when a pupil once feels that he knows, then it is very

much easier for him to develop another thought. One enjoys doing something that he can do, and when he once knows that his work has been appreciated and understood, he breaks new ground with a firm enthusiasm.

The President:

The convention having voted to advance the day of election from Friday, to 12 o'clock Thursday, the chair will therefore ask the nominating committee to make its report at this time.

Mr. Babbitt (Chairman):

Mr. President and fellow members: Your committee has done the best they could under trying circumstances, and we have endeavored to be fair to all parts of the country, and in suggesting these nominations you understand you are not bound by any slate, but are perfectly free to make any nominations from the floor that you may be pleased to make. We should have liked to add some new names to this list, but it was thought best that only members who have been in the Association for two years and had served faithfully should be given recognition on the board of directors and among the officers. Therefore your committee takes pleasure in suggesting for President, Mr. Adrian M. Newens, of Ames, Iowa. (Applause). First Vice President, Mrs. Cora Wheeler Dunmore, of Utica, N. Y. (Applause). Second Vice President, Mr. John Rummel, Buffalo, N.Y. (Applause). Secretary, Mrs. Elizabeth Mansfield Irving, of Toledo, Ohio. (Applause). Treasurer, Mr. A. S. H. Humphrey, of Kansas City, Missouri. (Applause). As members of the board of directors, Hannibal A. Williams, Cambridge, N. Y. (Applause); Miss Ellen Hanson, Oxford, Ohio (Applause); Mr. Leland T. Powers, Boston, Massachusetts (Applause); Mrs. Fenetta Haskell, St. Louis, Missouri

(Applause); Miss Mary A. Blood, Chicago, Illinois (Applause); Mr. George C. Williams, Ithaca, N. Y. (Applause).

Respectfully submitted,
Parmelia C. Mahon,
Jennie Mannheimer,
Alice H. Spaulding,
Margaret E. S. Fee,
J. Woodman Babbitt.

Mr. Fulton:

I move that this report be received, the committee thanked for its labors and discharged, that the judges of election be appointed, and that we proceed to the election. (Motion seconded and carried).

Mr. Fulton:

I propose as judge of elections, Mr. Elias Day.
(Seconded by Mr. Chandler. No other nominations, and Mr. Day is declared elected).

(President resigns gavel to judge of election).

Mr. Fulton:

In order to save time I move that the secretary be instructed to cast the vote of the Association for Mr. Adrian M. Newens as President of the Association.

(Motion seconded by Mr. Chandler, and carried).

(Secretary reports ballot so cast).

Mr. Cochran:

I move that the Secretary be instructed to cast the ballot of the Association for Mrs. Cora Wheeler Dunmore as First Vice President.

(Motion seconded by Miss Lueders, carried. Secretary reports ballot so cast).

Miss Spaulding:

I move that the Secretary be instructed to cast

a ballot for Mr. John Rummell as Second Vice President of the Association.

(Motion seconded by Mr. Williams, of Ithaca, and carried. Secretary reports ballot so cast).

Mrs. Leavitt:

I desire to make the same motion as to Mr. A. S. Humphrey for Treasurer of the Association.

(Motion seconded by Mr. Wickes, and carried. Secretary reports ballot so cast).

Mrs. Irving:

I wish to say that while I appreciate sincerely the nomination of the committee, had they come to me I should have told them that I could not serve this coming year. I decline, therefore, to permit my name to go before the Association. I believe this is an office that should be passed around, and we have many bright, intelligent men and women here who can fill it thoroughly well.

Judge of Election:

You have heard Mrs. Irving's withdrawal. Nominations are now in order for Secretary for the ensuing year.

Mr. Fulton:

Since Mrs. Irving feels that she cannot take it another year, I move that we transfer one of the names in the list of directors, and nominate Mr. George C. Williams, of Ithaca, N. Y.

(Motion seconded by Mrs. Irving. No other nominations).

Mr. Wickes:

I move that the Secretary be instructed to cast the unanimous ballot of the Association for Mr. George C. Williams as Secretary.

(Motion seconded by Mr. Chandler, and carried.
Secretary reports ballot so cast).

Mr. Fulton:

Leland T. Powers is not now a member of the Association. I therefore place in nomination as director J. Woodman Babbitt.

(Seconded by Mrs. Haskell).

Judge of Election:

There is still another vacancy, that made by election of Mr. George C. Williams as Secretary.

Mr. Williams, of Cambridge, N. Y.:

I nominate Mr. Wickes, of Syracuse, N. Y.
(Nomination seconded by Miss Mannheimer).

Mr. Babbitt:

I desire to place in nomination name of Mrs. Irving.

(Seconded by Mr. Humphrey).

Mr. Fulton:

I nominate Miss Nelke, of Provo, Utah, to take the place of Charles M. Flowers, of Cincinnati.

(Nomination seconded by Mrs. Haskell).

The Secretary:

There are now in nomination the following: Hannibal A. Williams, Mrs. Fanetta Sargent Haskell, Miss Mary A. Blood, J. Woodman Babbitt, W. K. Wickes, Miss Miriam Nelke, and Mrs. Elizabeth Mansfield Irving.

Mr. Fulton:

Since there are seven directors to be elected and but seven nominees, I move that the nominations be closed and the Secretary instructed to cast the ballot of the Association for those just read by the Secretary.

(Motion seconded by Mr. Humphrey, carried, and ballot so cast).

President Williams:

Members will please note that this hour, which has been taken for the election of officers and board of directors will be given back to the literary committee to-morrow from 12:00 to 1:00. The papers which were to have been given during this hour to-day will therefore be given to-morrow. We shall then take time also to hear from the chairmen of the several committees. I shall ask the Secretary to read at this time a report which has been prepared and sent in by the custodian of reports, Professor Trueblood, of the University of Michigan, who will not be with us this year. Having attended fourteen of the seventeen annual conventions, Professor Trueblood is justly entitled to his European holiday.

(Secretary reads report of custodian of reports).

Nakama Hall, Friday, July 3rd, at 9:00 a. m.

Mr. Humphrey, of Kansas City, Mo.:

In the absence of the chairman of this section, Mr. Kline, I have been asked to preside. The first topic to be considered is "Practical Methods in Securing Interpretive Values in Reading in the Public Schools." And we shall hear from Mr. Wickes, of Syracuse, N. Y., in a paper on that subject.

Mr. Wickes:

I wouldn't think of dignifying this talk I am going to give you this morning by calling it a paper. I gave you a good deal of paper yesterday. This morning, however, I mean to make an informal talk. I am to speak to you on "The Deterioration of Christianity in Percolating Through the Ancient Universe." (Laughter). No, on

“Securing Interpretative Values in Reading in Public Schools.” I got one long-timed subject mixed up with the other, but I think I am on the right track now. There is a great deal to be said for that title, more even than for its length; a great deal for its depth of meaning. In the first place, we shouldn’t all agree, I am sure, as to the meaning of the word “practical.” It is a word of very wide range. One has his idea, and another another, and the best we can do is to do the best we can. It is not the experience that counts, but practice, and practice comes from the old Greek word, as I understand it, “to do.” Difference in methods. Methods are so numerous, we perhaps are swamped with methods. I remember a boy once speaking on the subject of a national quarantine for New York City, and he startled us who were listening somewhat when he said “Mr. President, disease is the thing that carries off more people than death itself.” I sometimes think that methods are the things that do more killing than anything else of which we can speak. As to securing, that is another point of extreme interest. You know one of the characters of Shakespeare says “I can call spirits from the vasty deep.” So can I or any one else. But will they come when we call them? So we may talk about securing values from reading. We cannot absolutely know that we can secure those values. I am trying to show you that all along this line there is great meaning in the words that have been chosen as the text for this talk. And then we should differ from the word “interpretative.” Interpretation means one thing to one person, and another to another, depending entirely upon the point of view which may be taken. For instance, I heard of a hardshell Baptist minister who took for his text those famous words of St. Paul, “Without controversy, great is the mys-

tery of Godliness," and he said "But controversy clears the matter all up." Of course it doesn't, but that was his way of interpreting that passage; and so we have our different ways of doing that. As to the word "Value," we cannot agree on that, I am sure. What might be considered of great intrinsic value by one person might not be so considered by another. You know Wordsworth tells about a certain man—

"A primrose by the river's brim
A yellow primrose was to him,
And it was nothing more;"

while to another it is as big and florescent as a sunflower. There is the whole topic "Practical Reading in the Public Schools."

I am going to ask you for just a few minutes three "M's" in reading that I should esteem to be as valuable in their way as the famous old three "R's" of education. The first is Manner. I am not going into any elaborate analysis of what might be called the mechanical side of reading, but at the same time one can do hardly do less than refer to points of such great value. In the first place, I would call attention to enunciation. Great stress should be laid upon that. It is a very difficult thing, particularly in our English language, where you find such a queer combination of consonant sounds, so that it taxes the ability of a person who has himself fully under control to speak the words distinctly. I was in a car in a city somewhat distant from my own, and saw a beautiful building on the right hand side of the street, and I said to the conductor, "What is that building yonder?" He said to me, "That is where they keep the 'inmates' of a certain institution." I had to ponder a little bit to know what he meant by "inmates." Of course he meant inmates. If you want to say inmates,

you have to form one sort of sound to say "n" and then another to say "m," and he just put the two together and said "immates." How difficult to get clear enunciation, and yet how much beauty and charm is lost unless that is attended to. So, in the matter of pronunciation, how much is there in that, and how, perhaps, the absence or the presence of a single letter, the pronouncing or not pronouncing of it, may make a great deal of difference. I heard a boy declaim, and he was speaking about the spirit of somebody's military glory. He said the spirit of his military glory rose like a "meter." Now nothing can rise so high or so fast as a meter. (Laughter). I said what you mean is "meteor." Then light broke in upon him, and it wasn't gaslight either (laughter). But pronouncing is so difficult in the English language and yet so necessary a part of English reading, that we can hardly do better than pay great attention to it.

These are familiar things, but need to be repeated. When we come to emphasis, with inflection and modulation, how careful the teacher should be in training the pupil. It makes a vast deal of difference alike in the sound and in the sense as well, and indeed, where this matter is not attended to as it ought to be, it reminds me of the definition which the boy gave of accent. He said that accent was the "distress of voice on a particular syllable." It is, as sure as you are born, a "distress of voice," if it is not properly placed. I would have pupils pay much attention to extempore reading. When they get out in life, they aren't going to be able to sit down and premeditate what they are going to read. They will be called upon on a sudden to do it, and if they are, and haven't had the training which would render them ready, the results will oftentimes be very disastrous. I had a group of boys in a class of

oratory reading Chauncey M. Depew's great oration on "The Inauguration of Washington." There is a fine sentence where Depew groups together a large number of names of those who were prominent in those days, and I set the boys to reading that in extempore fashion as an experiment. He speaks of Washington and Livingston and Franklin and the Rutledges and the Pinckneys, and this boy went on to read, extempore, of course, about Washington and Franklin and the Sumters and the Rutledges and the "Pickaninnies." Now wasn't that a tremendous drop from George Washington to the pickaninnies? (Laughter). Well, that was a great thing for the boy, that slip, for although it brought down the laughter of his fellows, he never made that mistake again, and he avoided many another mistake that he might have made save for that practice which he had had. The one thing to do, it seems to me, in the manner, is to attempt to take the pupils while they are young, and then to inculcate the best possible presentation, so far as the mechanical side is concerned, of reading. There is so much, you know, in youth, of that spirit of ebulliency and enthusiasm, that it is all right if it works the right way but it is all wrong if it doesn't, and the best illustration that I know of it is an old picture that I saw at one time of an old Scotch fisherman who stands upon the brink of a stream; his little boy Johnnie is just before him. Johnnie has dropped his line into the water, and with the impatience of youth—you can see it in every feature of his face—he is hoping with all the hope of his little heart that the big fish will get on there so that he can yank him out of the water. All that the fine, wise old Scotch fisherman father says, as he lays his hand on the lad's shoulder, is "Steady, Johnnie." That is all there is to it. "Steady." And it is what we want our students

to get in this fine art of reading, the fine spirit of enthusiasm, the ebulliency, held in check by the wise and friendly attitude of the teacher.

The second "M" concerns matter. First, manner, second matter of reading. The mind of a child—will anybody attempt to tell me what it is? The most wondrous thing beneath the sun! None of us can define it. The psychologists do not define it. The mind is the most mysterious thing with which we have to do, and if there is any difference in human minds, it seems that the most difficult is that of a child, the most difficult to attain thereto, and yet how often comparatively young people are put before children to educate them in the most subtle things, which we call the things of the mind. So I say that it is necessary for us to get the best knowledge we can, so far as reading is concerned, of the mind of the child, and yet, I submit that there are very many of us who never go farther in the analysis of the human mind and the human voice of the child than did the old English poet, who said that the way to tell the difference between a boy child and a girl child was this, that if in the first sound uttered the child said "a," that was the first letter of the word "Adam," the great progenitor of us all, and the child was a boy; but if on the other hand the sound was "e," that meant the first letter of the word "Eve," who was the mother of us all, and she was a girl. Now you say that is a very crude analysis of the mind, nay, of the body of the child, and when you get beyond that and seek to get at the mind of the child, how difficult the process becomes, and yet unless you get some intimation of what the mind of the child is, how can you possibly put before the child the right sort of matter in reading? You know Dogberry tells us that to be a well favored man, say like President Newens, is the gift of fortune, but to read and to

write comes by nature, and that is the spirit of Dogberian philosophy that many of us teachers exercise when we seem to think that because a child is born with an English tongue in his head, therefore it is unnecessary for him to have instruction in the tongue in which he was born, and he will both read and write by nature, and I suppose some people would call that natural reading. Heaven forefend, if that is natural reading.

Going on a point beyond that, it comes to this, that when we put the matter before the child for reading, it should be of such sort, and so adapted, that it will lead to appreciation. There is the main point. Now, mark you, I don't mean complete appreciation. If a child the instant he read a thing could completely grasp it in its significance—there is no danger of his doing it, but if he should—what would there be left in life after a little time? It is always the partial appreciation, the partial light; it breaks more and more into the light of perfect day, but it is at first faint and glimmering. Don't let us be discouraged, then, if we do not see complete appreciation following on the heels of the reading. If you will pardon a personal reference, when I was a boy I wanted to go about the house spouting Shakespeare at every pore of my being. Among other things I learned at that time was something that I called

"Still Quiring to the young-eyed Cherubims."

I didn't know until years afterwards that that was an old English way of spelling "choiring." But it didn't make any difference. I have thanked myself to this day that I learned that, even though I didn't appreciate it, because if I hadn't learned it then, I never would have done it. So let there be adaptation leading to appreciation.

In my state we have a group of men called Re-

gents of the State of New York, who put the examinations in all the public schools. Now here is one based on the reading, which is a single question, that is to say, put before scholars in the first year in English, what we call the second term of the first year in English. It was Lord Bacon's "Essay on Truth," and this was what the students were expected to do with it. "More than fame, truth is the sovereign good of human classes. (Laughter). First, the difficulty of finding the truth; second, the necessity of finding the truth; third, the conclusion. That for first year students. I submit in all fairness that it would have been far better for the teacher to have chosen one golden sentence out of Lord Bacon's "Essays on Studies," "Reading maketh a full man, conference a ready man, writing an exact man," and ask the students to tell what that meant and illustrate it. Then, again, in this same examination there was this question, based upon Irving's "Sketch of English Writers in America," mark you, written more than half a century ago. This was the sentence, the main thought: "There are good reasons for the literary animosity daily growing between England and America." Think of those words for first year students. That growth, if such it was, was more than half a century ago, but the students were asked to tell why it was, were asked to speak of English prejudices, and of America taking offense and umbrage at such misunderstandings, and all that sort of thing. Wouldn't it have been better, far better, for them to have taken and put before the class, for instance, John Bright's magnificent appeals on behalf of our country at the time of the Civil War? Now, tell me which they would get the most out of in their reading. Why, every single person knows what the answer to that must be. So it is the matter of adaptation to the mind of the

child so that at least there may be some appreciation at the time, and after that partial appreciation, the appreciation will grow more and more perfect. And so it is that there should be careful consideration of the sort of reading that we will put before the students if we are to expect good results. Why, we have so much of reading in these days. Compare two things for just a minute. The New England Primer (we call that "N. E. P."), compare that with the proceedings for a single year of the National Educational Association (N. E. A. P.). The New England Primer is all the education that the Puritan child had, and compare it with those proceedings and our long papers, so recondite and erudite and all that sort of thing. Mark the advantages in these days. Perhaps it was better for the Puritan child to have no advantages. He had to take the New England Primer and to know it from beginning to the end, including the shorter catechism, and in addition to that, he had to repeat it, so that his memory was charged with things grand and magnificent, though you may call them hard, if you please, and I can well believe how the great commentator, basing his judgment on the instruction of the children from the New England Primer, has said "Our Puritan stock is pithed with hardihood." That was the education of the Puritan. So I say it is not the quantity, it is the quality, but where there is so much of quantity, there must be good advantages.

The third "M" is meaning. First, manner; second, matter; third, meaning. How much is wrapped up in that! For no matter how good the manner may be, alike in respect to emphasis and inflection and modulation and all that sort of thing, and no matter how good intrinsically the matter may be that is chosen for presentation, all depends, does it not, upon the meaning which is

to come out of that which is read? Now, I do not want you to think, and I have already said it in substance, that complete appreciation is to come out of it and that you are to get the complete meaning, but if you will just sow the seed in the mind of the child, the rain and the sunshine of life will fall upon it, and in the days to come, if you do all you can, there will be a harvest that will be worth the reaping and the benefit will have come to those who have had your patient and painstaking instruction. Now, very briefly, I would have you want that the class may get the meaning. I would have you read the extract to the class. Some new light will dawn upon them from that, and moreover, there will be a reflex action on you. You will understand the passage better if you read it aloud to others than if you read it silently, although it is by reading it silently first that you can best give it to others. But you must not read it carelessly when you read it to others. You must read it so that they understand what you read, and I recur again and again to that fine old sentence in the Old Testament Scriptures where the Hebrew writers tell us that when they read in the synagogue, "they read from the Book, and gave it sense." That is as splendid a eulogy as was ever passed on any reader. So the reading to the class will help the class and it will reflect upon you, and the better you understand it, the better they will also understand it. Now, we should take great pains and do what we can toward making what we read to the class clear, so as to bring about a transference of the thought from the printed page to the mind of the student. How subtle is the thought from the printed page to the mind of a person. You cannot see it in its flight, but somehow or other, if you will use your imagination, you may possibly get the little folks to open

their imaginations and see the same thing that you see. At any rate, it is worth an effort, and unless that is done with some full degree of success, reading, it seems to me, must be, comparatively speaking, a failure. I shall never forget as long as memory holds that fine saying of Thomas Carlyle, "The meaning of song goes deep." I thought of it the other night while Prof. Clark was giving that magnificent lecture and telling us the meaning of "Poetry goes deep," and indeed it does go deep. Carlyle tells us that the meaning of song goes deep, and when he speaks of song, I think he uses it in that wide sense of all that is musical in expression. At any rate, that is my thought of good reading. There cannot be good reading unless there is much of musicality—I don't like the word—but much of musicality in it; in other words, there is very close connection between music and verses, and I think we should train our students all we can in the use of the voice in a musical fashion. "The meaning of song goes deep;" the meaning of speech goes in the same direction, only even deeper than song itself. So let us seek—and we do not do it very much—let us seek to find the music. Music is heaven's gift—the music that resides in every piece of prose or poetry that is worth the reading. We do not always look at it in that way, but you will find, if you will study carefully, that the greatest orations in the world are full of the richest music, and that the simplest poem in the world is music set to words.

Suppose I confess to you here and now that until a year or two ago I knew practically nothing of musical readings or recitations, and then I took it up with some care, and I find that I know more than I could ever hope to know of Longfellow's great poem of "Robert of Sicily" through giving it with musical accompaniment.

The music and the poetry are so perfectly blended it just makes you thrill from top to toe, and why not use that with your students in simpler themes, if you please? You take, for instance, in "Robert of Scicily"—I am talking more to teachers now—where that chant is given by the priests, and give it as they would do it, and you can't by any possibility get out of it by the mere reading what you can in that fashion.

But the way to stop is to stop. Now, then, friends, if I may call you such here, "Practical Methods of Securing Interpretative Values in Reading in Public Schools," I should say first, manner; second, matter; and third, meaning, bearing in mind always that reading is what a famous French writer has called a fine art. As I said yesterday, men and women with voices of might and melody, there is a field for you, whether you be a private teacher or public teacher, seek to get from your students all the might and music there is in English speech. Find some neglected words in some old book that is covered with dust, brush away from those words the dust, bring them out into the sunlight of speech, and see how beautiful they are. (Applause).

The Chairman:

We shall now hear from Miss Marsland, of Emporia, Kansas, on this same topic.

Miss Marsland:

I have greatly appreciated the words of an experienced teacher in this beautiful art of expression, and while I am no longer connected with the graded school, I am as deeply interested in it as I was in the days when I taught the little folk. It seems to me that the ideal way to teach, to begin to teach, the love of literature, is in the home. I have found that the most artistic work could be obtained from those who had been told stories

from classic lore in their childhood. So as I speak of this for a few moments, I would like to speak of the means of awakening this power to interpret this literature,—story telling by the teacher, reading classics adapted to the minds of the children of different grades by the teacher, reproduction of these thoughts by the pupils, sight reading by the pupils, and work in memory gems. I believe that in this way we have the best opportunity of developing the art of expression, or of developing reading, rather.

A few months ago I was in the home of one of my old pupils, and their little boys were entertaining me. They sat in front of me as close as they could get, and their heads were together, and they were telling me stories. They told me story after story from Seton-Thompson. One was six and one was eight, and the little eight year old boy said "Father told me the story of 'Hamlet.' Do you want me to tell it to you?" and he went on and told me the greater part of "Hamlet." Then the other boy said "Father told me the story of 'Julius Caesar,' and he told me the greater part of the story of "Julius Caesar." The father was one of my stars years ago, and he went to Michigan University and became one of the most brilliant students in Michigan, one of Prof. Trueblood's star pupils. The father has a beautiful voice, and the children said that he reads to them every night except when he is out of town; he reads some classic every evening for an hour, and those little tots are full of beautiful thoughts and love of literature.

In the first year's work, when we are taking up the first year of work in the school, before the little ones have grasped the power of thought coming from printed words, the teacher has the opportunity, and I think the great skill of the teacher lies in choosing such literature as is vital

enough and simple enough to appeal to childhood, and arouse then and there the first love for beautiful literature. I think we should be careful to find something with beauty of thought and beauty of form, and especially the lyric element. I have noticed in reading aloud to little children that the poems that were especially musical appealed to them. Sometimes in the class room in the public schools, when there was an overcast, rainy, disagreeable day, and the children would be restless, some little boy would say "Read us such a poem to-day" or "let us sing such a song." The song was rhythmic and sweet, and every time we would have a certain poem read or a certain song sung, the children would quiet down and go to work and get over their restlessness. The thought getting is one of the most important things in this early time, and it doesn't make so much difference about the method as about the teacher. If the teacher is simple and direct, loves children and loves literature, the simplest and most direct way of getting the result is the best way. I should want the children around me not to feel that I was on a pedestal; I should want the teacher in the school room always to feel in close touch with the pupils, so that the fear is taken away. In the reading lesson, as soon as the children are able to read from the printed page, I think we should, in the very first place, as soon as we possibly can, introduce such literature as deals with nature more or less, the beauty of nature, adapting the little poems to the seasons, the little stories of the poets. The sight reading can be as well adapted in this way unless we have so much work thrown upon us to do in a certain length of time. In the memory gems, however, we have the opportunity to do this art work and there I think is a place where we can arouse the love of literature. I believe that every day some

gem of literature should be taught, and if the teacher is a good reader, the children unconsciously drift into that way of speaking. If there isn't that spontaneous natural expression, then I think the teacher should stop and question and explain, or divert the minds in some way, and then have the pupil tell the story back to her in this way. (Applause).

Friday, July 3. Session of the Main Body.
10:00 o'clock.

President Williams:

Before proceeding with the general program, the chair will appoint a committee to audit the report of the treasurer, Mr. Chandler of Pennsylvania, Mrs. Elliott of Illinois, and Mrs. Martin of Ohio.

We are glad to welcome one of Iowa's representative educators to the platform this morning, in the person of Prof. Henry E. Gordon of the Iowa State University, who will present a paper on "The Scientific Basis of the Speech Arts."

Mr. Gordon:

I am obliged by the stress of time, for I wasn't aware that these papers must be confined to twenty minutes, to change my subject, and I shall call it "A Phase of the Scientific Basis of the Speech Arts." (Reads).

A PHASE OF THE SCIENTIFIC BASIS OF THE SPEECH ARTS

Prof. Henry E. Gordon, Iowa City, Iowa

If we should trace back to their beginnings all arts which employ the human voice,—acting, speaking, singing, literature (before writing),—we would in all probability arrive at one and the same point, namely, a communal performance of

some sort, a vocal utterance in connection with a communal dance or a piece of communal work. In the dance, success in war, in the chase, or in the harvest found utterance physically and psychically. In the work, the rhythmic unity of communal action may have furnished an exhilaration for rapid and continued performance. The community at play, controlled by the rhythmic life of the body, united in a dance movement, while they sang crude songs and acted out in a representative way the scenes celebrated.

At first the songs were, perchance, but vague sounds. Then and gradually a few words, repeated over and over again, were used. These words responded in rhythmic movement to the action of the body. Thus, perhaps, poetry was born.

It is interesting in this connection to see how differently this same matter is handled by different authors. Professor F. B. Gummery, in his "Beginnings of Poetry," puts it in this way (he is speaking of "Rhythm as the Essential Fact of Poetry"): "It is not hard to follow so plain a hint as one finds in the ethnological evidence; the actual habit of individual composition and performance has sprung from choral composition and performance. An entertainer and audience, an artist and a public, take for granted preceding social conditions; and it is generally admitted that social conditions begin with the festal dance, as well as with communal labor. Where and when the individual recitative became a thing of prominence, as it undoubtedly did, is a matter to be studied in the individual and centrifugal impulse, in the progress of the poet; hence it is enough to show that rhythmic verse came directly from choral song, and that neither the choral song nor any regular song, could have come from the recitative. They need a developed stage of speech when the logical sen-

tence has shaken itself free, to some extent, of mere emotional cadence and almost of meaningless repetitions. Here indeed begin the orator, the teller of tales, the artistic poet; but dance, song and poetry itself begin with communal consent, which is expressed by the most exact rhythm."

Mr. H. B. Alexander dissents somewhat from the above in this work, "Poetry and the Individual." Where he is speaking of the "Evolution of the Poetic Spirit," he says: "The characteristics of this early consciousness are apparent: first, interest absorbed by the immediate object of the attention; second, communal inspired expression. But in the instances cited—co-operative labor and the dance—we are in the presence of some advancement in the social evolution. Song could hardly have been brought forth from chance congregations of paleolithic savages except the instinct and need for it already existed in the individual. We must conceive a leader of the primordial chorus. All the bright day he follows the chase. He sees a haughty roebuck startled in the glade. It leaps away in terror, the bough-filtered light of the sun flecking the satiny haunches. The buck! The bounding buck! He hurls his flint-pointed dart; and turning away with his prize, he fashions a little song celebrating the one event that has made his day worth living: 'O the buck! The bounding buck!' And at night beside the feast-fire, he repeats it till all take up the chorus." Whichever view of the matter is taken, it is fair to assume that in the communal performance, at play or at toil, and more probably the former, may be found the protoplasmic material out of which has sprung every phase of public speaking. In the social evolution of the community, the individual singer, actor, dancer, or worker more and more performed solo for the admiration or information.

of his fellows, and they may have joined in the choral response. A further evolution would lead to a segregation in art, and speaking, singing, acting and dancing would each have become a separate art. This highly probable process in the development of public speaking should be kept in mind in the study of every phase of the subject for it must help to furnish some explanation of its present condition, and of the evolutionary growth of the individual.

So much for the origin of the speech arts. Whatever else is kept in mind, this one fact at least should be remembered, namely, the speech arts are the children of emotional states. In the child and in the childhood of the race they are instinctive, subconscious, generally playful outbursts of emotional states which must find expression.

Now, when the nature of these arts is considered, a point is reached where there is still greater diversity of opinion and almost unwarranted diversity of nomenclature. In searching for the scientific basis of the speech arts, a process which is common to all of them will alone receive attention, namely, vocal expression.

From an elementary standpoint, vocal expression in speech is the manifestation of mind through matter where matter is the human voice. This voice, the medium of vocal expression, is a form of sound. The principal material in which an art works must determine, in a large measure, the character of the art. The art of vocal expression in speech depends upon a specific sound, the human voice, for its nature. It follows, then, that in the elementary qualities and attributes of sound a basis may be had for the science of vocal expression.

Sound in its most elementary form, so far as man's sensuous relation to it is concerned, is a

sensation. This is excited by the vibration of bodies external to the brain. This vibratory motion is communicated to the brain through the organ of hearing. Every sensation, whether of seeing, hearing, or what not, must have certain attributes which serve to awaken consciousness and give it definite character: first, there must be something about every sensation which will distinguish it from every other sensation; second, a sensation must continue long enough to be recognized; third, a sensation must be strong enough, must have a sufficiently high degree of intensity to identify it.

For example, a sound sensation must have first, pitch, which serves two purposes, to give it both form and character; second, it must continue long enough to make an impression upon consciousness; third, it must have sufficient volume to be heard. Without these three attributes a sensation would fail to be recognized and distinguished, that is, there would be no sensation. Vocal expression, then, from the very nature of the human voice and the method by which the sound is communicated, will be characterized by changes in pitch, time and intensity. To the one or the other of these three elements can every phase of vocal expression be traced. It will be well, then, at this point to examine carefully the general nature of these elements.

As to the nature of pitch, it may be said to affect sound in two ways: first, there is a fundamental tone which appeals most strongly to the ear and acts as the determining pitch; second, every sound is composite in character due to resonance. A sound of one pitch is never heard. The ear of the untrained listener may not note any but the pitch of the fundamental tone. But every sound producing body is resonant. Resonance is the sympathetic vibration of bodies which respond to

a given sound. The parts of the sound producing instrument may respond. Resonant bodies near at hand may do the same, and these responses reinforce the original sound with tones of varying pitches and intensities, some higher than the original or fundamental tone. This blended tone which in its component parts appeals only to the trained ear, this composite, with its fundamental and its higher, or over-tones, is the combined tone which gives what is called quality to the voice. Pitch, then, by its two-fold manifestations provides a basis for two great departments of vocal expression. These departments from the very character of the bases will naturally take these terms: Speech-Melody and Speech-Quality.

With this audience any detail in this matter is unnecessary. It has been long recognized that aside from the mere words, which may be called the symbolic language, changes in pitch are a natural language for conveying intellectual and emotional concepts. Speech-Melody may be defined, then, in two ways: first, mechanically or physically, it is the variation of the pitch of the voice in utterance; second, psychically, it is the response in the pitch of the voice to the variety of thought and feeling. Speech-Melody has been placed first here in the order of departments because, aside from the words, it is essential to the conveying of the intellectual phase of the thought which is the first thing needful in normal conditions of vocal expression. In fact, its action may change the whole thought without a change of words. That what is said be clearly understood is a primary requisite and nothing about the action of the voice contributes so much to this end as the changes in pitch. In writing and speaking, clearness is the great fundamental element of style. A failure to convey the real meaning of the the thought is the worst kind of speech failure.

When the language in which the thought is conveyed carries one idea and the speech melody expresses another, vocal expression has under normal conditions failed of its mission. Then the first study of the learner in this field must be directed to making the thought clear through speech-melody. Failure to grasp must result in failure to give the thought. Speech-melody then is logically the first object of study in vocal expression; but, under normal conditions, it must be reached from the mind side, not the body side of utterance.

It follows logically from what has been already set forth that where conditions are normal, the greatest defect in speech-melody will be the entire loss of such melody. Such a condition of utterance which tends to be monopitch is a most common fault among our public speakers. Such is the nature of vocal expression that monopitch in most cases is a symptom of either a lack of freedom in the action of the mind or of an untrained voice.

Monopitch, however, in certain cases is legitimate. Nothing conveys the impression of the supernatural so easily and completely. So we find the ghost always speaking in monopitch. It is the sign of the unhuman condition. Likewise it is to be noted that liturgical reading is generally more or less monopitch. This gives the impression of the supernatural. These two instances but serve to emphasize the fact that a speech-melody of wide range is the natural form of utterance.

To acquire, then, a good speech-melody from a psychical standpoint clear thinking must be cultivated. From a physical standpoint range of voice must be acquired.

As has been already pointed out, pitch furnishes a second great department of vocal expression which we have termed speech-quality. The term quality is not so popular as it ought to be. A

French word and a translation of a German word have a high degree of popularity; but I confess to a somewhat strong partiality to the English word quality. As shown elsewhere the quality of a sound is dependent upon the number and character of the overtones, for the most part which combine with the fundamental tone of the voice. Quality, then, depends upon the fundamental tone and the resonators which reinforce it and produce the overtones. It follows from this that the human voice depends for its quality upon the character of the immediate vocal instrument, the voice-box, and upon other resonators, the throat, nose, or nasal passages, and muscular tissue, which sympathetically respond to strengthen the fundamental tone or produce overtones.

As the melodic form of utterance, in its normal operation, reveals, for the most part, the logical or illogical action of the mind; so the quality of the voice serves as an index to the states of the mind. It will indicate whether emotion is present or not and when present something of its nature.

Since under proper conditions public speaking of any noble sort is and must be emotional and since these emotions will constantly vary with conditions, circumstances, and thought, it follows that there will be a continued, subtle change of quality, responding to the various emotional states.

Again, under normal conditions in public speaking of purposeful sort, the greatest fault in speech-quality is monotone. Monopitch we found was utterance in one pitch of varied thought and feeling. So monotone is the utterance of varied thought and feeling in one quality of voice. Public speaking from its very nature is strongly emotional, and much of its beauty and most of its power lie in the constant change through contrasts

in thought and emotion. As a fine art it must be rich in the variety of its emotional appeals. Then it follows that monotone under most conditions is a fault. But as is the case in monopitch, there may be a desire to create a response to but one emotion which shall dominate, as in liturgical reading, or any effort to produce the feeling of a supernatural presence. Here it may be legitimate. The success of a teacher's work in this department demands two lines of work: the first and more important task is an adequate training of the imagination. That the imagination can be trained, aroused, vivified until the mind of the learner takes on new powers of discernment and becomes rich in the experience of emotion where before it was dormant and approaching "the last long sleep," has been a repeated experience of many a conscientious teacher. The result has been attained largely through the study of imaginative literature. The second great task is the cultivation of the voice in resonance, and this can be done largely in the course of the process of training the imagination.

We come now to the second essential attribute of a sound sensation, duration, or the time element. This will furnish us with the third great department of vocal expression which we have termed speech-rhythm. Melody and quality are inadequate to convey all the significance of the varying emotional states. Speech-rhythm may be defined as the modulation of the utterance in time which comes in response to thought and feeling. The limits of this paper do not permit any extended study of this most interesting phase of our subject. The really important thing is to note that the successful artist must sense the movement in time, and so interpret it that he may feel the absolute rhythms of poetry, but the still subtler element, the free rhythm of thought and feeling.

which no absolute metric formula can convey, and which is common to both prose and poetry. Movement with its pauses, like the other vocal modulations already considered, is the expressive means for the revelation of thought and feeling. Slow movement with long pauses may be the marks of serious and dignified mental states under normal conditions; otherwise they may be evidences of stupidity and dulness and may degenerate into pulseless hesitation. Rapid movement with short pauses, on the other hand, may be, under normal conditions, marks of intense activity; otherwise they may just as well stand for shallowness and triviality.

Variety in its activities marks the state of the normal mind. The utterance, then, of such mental states must show great rhythmic variety. As already pointed out the greatest fault in speech-melody will be a loss of that melody, or monopitch; the greatest fault in speech-quality will be a loss of varied quality, or monotone; following, in the case of speech-rhythm, an analogous line of reasoning, the most serious fault in speech-rhythm must be the loss of variety in rhythmic forms or monometer, i. e., giving with one stolid movement the varied thought and feeling. This constant repetition in time in one of its forms is called sing-song.

The primary remedy for the monometric style of speech is psychic, the cultivation of the mind to see and feel each specific emotion. A second remedy is the cultivation of the agility of the action so that it may give an adequate response to the play of the mind.

Lastly, we turn to the third element among the attributes of a sensation, namely, intensity. This gives us the fourth great department of vocal expression. Here I must confess to finding little among our writers on the subject which har-

monizes with what has already been set forth. I have been obliged to go to the sister art of music for suitable terms, and why not? We have taken the other terms from this art and why hesitate here when the terms are just as applicable and fully as much needed. So I have called the fourth department speech-dynamics.

A modulation of the voice in pitch is the fundamental action in speech-melody; of the character of the tone in speech-quality; of the rate of utterance, in speech-rhythm; and of intensity or power of the tone, in speech-dynamics.

Permit just a word here in justification of the use of this term. A primer of music states that dynamics relates to loud and soft sounds. Again it says, "two sounds differing only in power would be found in the department of dynamics." The terms forte, mezzo, piano, etc., are employed to denote sound varying from the very loud, fortissimo, to very soft, pianissimo. A series of tones commenced at very soft and gradually increased to very loud give a crescendo. Tones in the reverse order give a diminuendo. When these changes are made upon a single tone and the action is quick, the former is called a pressure tone, and the latter an explosive. A tone very short and quick is called staccato. When the tone maintains the same character throughout but is short and quick, it is called an organ tone. Attention is called to these terms not for the purpose of necessarily employing them in vocal expression, but to bring out the nature of vocal action in intensity. This intensity from a dynamic standpoint is manifested in at least two ways; there is a varying in application of this tone by the touch of the voice. A fortissimo differs from a pianissimo in volume; a staccato from an organ in touch. Speech-dynamics, then, may be defined as that modulation of the vocal utterance in

quantity and action which comes in response to thought and feeling.

In all normal expression in speech there will tend to be constant variation in the volume of the tone and the touch of the voice upon the words. The greatest fault, then, in speech-dynamics will be a total loss of this variety. To express this idea, the term monomotor has been coined.

A tendency to employ one volume and one touch is very common. Mr. Rowbotham, in his "History of Music," points out that in the history of musical development there are three stages. These stages might be characterized as the stages of noise, melody and harmony. A great noise is a terrible mystery to the ignorant and superstitious. Many speakers seem to think that most of their hearers are in the drum stage. They bellow, rant and roar. As the drum has served time and again to drive away "evil spirits," so the noise of some pulpits seems aimed to drive away the "devil of unbelief." When this fierce blast of awful sounds is formed into a heart-rending dirge of minor cadences, it may have either of two effects: it may drive an intelligent audience away, or set an ignorant audience into a frenzy of emotional hypnotic excitement.

The culture of the highest powers of the mind to secure a delicate appreciation of all the tints and shades of emotional life is a prime requisite in curing the faults in speech dynamics. A second need is the cultivation of the voice to secure adequate power to control it both in quantity and and action.

Lastly, with a brief summary and a word of explanation I am done. The art of public speaking depends for a large measure of its success upon its medium of expression, the human voice. From a physical standpoint, voice is sound. Psychically, sound in its simplest form is sensation.

There are three essential attributes to every sensation: one that determines its kind, one that distinguishes it in time and one that distinguishes it in intensity. On the basis of these characteristics may be built the superstructure of a science of vocal expression. Upon the first attribute, pitch, we may erect two departments, speech-melody and speech quality. The second attribute, time, will provide us with the third department, speech-rhythm. Out of the third attribute will come a fourth department, speech dynamics.

Variety in thought and feeling marks every normal utterance. This will find expression in modulation of melody, quality, rhythm and dynamics. Under most normal conditions, then, the greatest fault will lie in lack of variety in these modulations. This manifestation may be termed mono-pitch in speech-melody, monotone in speech-quality, monometer in speech-rhythm, and monomotor in speech-dynamics. These faults may be corrected in some cases by the cultivation of the appreciative powers while at the same time developing the range, resonance, agility and dynamic control of the voice.

Vocal expression, thus far, has been viewed from the analytical standpoint. The paper would not approach completeness without a brief view from the synthetical standpoint. We have already seen that words are symbolic and artificial; the vocal action in which the words are expressed is direct and natural. These natural ways of uttering thought and emotion through the voice are melodic, qualitative, temporal and quantitative. The melodic tends to move in vertical lines, and so bring out the logical, intellectual, phase of the thinking; the other significant elements tend to move in horizontal lines. They are the great avenues of emotion. Hence the latter tend to destroy the former. Uncontrolled emotion inevit-

ably tends to bring about a uniformity of pitch. Further, the greater the rapidity of the utterance or the greater the volume, the less likely to be the range in pitch, and hence the logical tone-force of the utterance is more or less destroyed.

All really strong, creative action in literature and speech grows out of a deep, pervasive mood of mind and heart. The most exalted and helpful expressions have come from these natures which have been saturated with a fundamental joy in life. A sympathetic experience of this basic note is the criterion of good work in vocal expression. This voicing of soul life is a living unity.

The media in which it moves and has its being,—changes in pitch, in quality, in movement, in volume and in touch,—are practically inseparable. One justifies the other. A pause occurs; it may be followed and justified by a change of pitch. They are vital elements in the living organism of vocal expression. Speech-melody, speech-quality, speech-rhythm and speech-dynamics are departments of vocal expression; the exact boundaries are indistinguishable. Changes in one must, from the very nature of the case, involve changes in the others.

A mind responsive to the infinite variety of the universe is like a mountain lake in mid-summer. No two moments of its life are exactly alike. There is constant variety in response to wind and sky and forest and cliff. But underneath that unceasing response there lies the deep heart of the lake imbedded in the slow-changing conformation of the mountain's rugged bosom. So the human mind responds to the infinite variety of the universe with its innumerable forces and materials. There is unceasing and endless change; but at the same time the mind has a deep, almost unchanging individuality. Now, this mind

life seeks to impress itself upon another mind through speech. In proportion as the universe and what is universal speaks through the voice, in that proportion, other things being equal, will the vocal expression be successful in its appeal to humanity.

To show this universal in its logical life every modulation of the utterance is called into action, but the pitch elements are indispensably prominent. The logical and emotional phases of the thought are a unit and find expression in time and so call upon the rhythmic elements for an adequate expression. And the intensity of the emotional life will fail of adequate utterance without calling into being changes in quality, rhythm, volume and touch. The trained voice, drilled until it has become the obedient and unconscious servant of the trained mind, is no longer a mere sound-sensation, inarticulate and vague, it is an orchestral symphony, with groups of responsive instruments: here is a group, giving the melodic theme; there others uttering the pulsing life of the universe; and yonder groups adding rich harmonies, creating noble volume and quality of tone; and they are all under the immediate direction of the symmetrical mind whose great-hearted theme is "Joy to the world!"

(Applause).

President Williams:

It is possible that before the close of the morning session, time will be allowed for a discussion of this valuable paper.

We are to have at this hour a talk on "Secrets and Service or Altruism of the Profession," by Mr. Albert H. Johnstone, of Wisconsin.

Mr. Johnstone:

It scarcely seemed desirable from my point of view that a stranger should attempt to address

on advanced ground men and women who have been doing their best for years to bring the science and art of speech into its own, but your chairman insisted that it was a stranger he wanted, so let him be happy now, for he may not be after this is done. (Laughter). (Reads).

SECRETS AND SERVICE—THE ALTRUISM OF THE PROFESSION

Albert H. Johnstone, Boston, Mass.

In order not to be entirely strange I have been living with your thoughts as I found them in the minutes of this Association. There are surely some strange and wonderful things therein, the dross which proves the presence of refined gold. I found you, for instance, advocating the necessity of education and general culture in those who would take up public work in elocution; one of your number has made a plea for accuracy and comprehensiveness in the terms peculiar to our art; and not only are you zealous that the educational side of the speech arts be made substantial and creditable, but you demand that in expression there shall be more sincerity and simplicity, and freedom from the false and bombastic—that gymnastic dissipation which has always made the judicious grieve.

These and many other principles I found you championing, all of which are within the range of my sympathies and endeavor. Since we may therefore claim kinship in toil and aspiration, let me at once invite your kindest consideration of the subject given me for discussion—Secrets and Service, or the Altruism of the Profession. It is rather a high-sounding title, but we may re-name it Service and find therein both the law and the gospel.

I would like to talk to you as “one having authority.” It may not be out of place for me to

mention that I have given some years of thoughtful study to the science and art of speech, under the best instructors I could find. Through all this study I have endeavored to maintain independence in judgment and estimation of values. Not on account of these teachers, but through help of them I declare to you there is a great deal of twaddle in this elocution business—a vast amount of imitation and too little creation, too much entertaining and not enough inspiring, too much personal exhibiting, peddling of stunts, exploiting of so-called personality, but far too little personal development and cultivation of the ability to know life and to interpret it for the joy and the uplift of fellowkind.

There has been and still is, I think, a great deal of posing. For this the public is in part to blame. It clamors for the realistic, applauds the showy, demands the novel and eccentric. From its numbers thousands come who long to frolic in the footlight glow. You who are successful teachers on interpreters have vision-befogged creatures coming to you who think that for a little money more or less they can buy the secret of your ability. You are successful—you must have some secret, you would be glad to sell it, they have but to buy and lo! they too are in the public eye.

It is but natural that the public should not understand the worth of an art so spiritual as ours, but are we not responsible too? Do we not give out or allow to go out the idea that we are in possession of superior knowledge, have won inside information or have wrestled a blessing from the Angel, and now are specially qualified at so much per half-hour or per volume, to make nimble and eloquent the tongue of the stammering world? Something over a year ago a young man who craved the popular fancy came to Mr. Powers and asked to be put wise to the latter's "tricks."

He imagined that in a dozen or fifteen lessons he could master all the "tricks." I well remember the mingled amusement, chagrin and disappointment with which Mr. Powers regarded the incident. In his name and in the name of all honest fellow-laborers I declare that we are not tricksters nor showmen! And on my own account I venture to remark that in our profession there are no tricks nor secrets of worth—are we a patient medicine concern?

In your minutes I found an ever-recurring and wearying remark about the general lack of appreciation of our work. If this is true, it is not so much the fault of the public—it may well weary of the exhibition type of elocution—as our own, for within our ranks are men and women claiming great secrets and virtues peculiar to themselves, but who have in truth little idea of the dignity and beauty of their profession. Art has no secrets. Secrets imply selfishness and art is neither selfish, vain-glorious nor dogmatic. Secrets imply bondage, but art is free as spirit. If you say, "Look at our great successes,"—some are here to-day—have they no secrets? I will answer yes, perhaps; yet "there's nothing in them that is deceivable." Their "secret" is plain for all to read. It is written in their faces, it is vibrant in their voices. These have attained because they have had teachable spirits; they have lived much and failed often and suffered deeply; but their sufferings have brought them spiritual illumination and from their failures they have mounted by patient study and ceaseless practice to what they now are. This is the only secret worth while in any art and when we as elocutionists leave the shifting sands of fads and follies and imitations of others borrowings and build on the rock of common sense a superstructure of independent worth the serious public will be quick to

appreciate and keep beaten the pathway to our door.

I have hinted there was a gospel in this theme. It is a gospel of service. Let us consider first the opportunities for service. The one that usually comes to mind first is the opportunity for public work on the stage or on the rostrum. To embryonic actors the old time actors nearly always say "Don't." Do our people say that? I cannot remember ever having a lyceum worker or an elocution teacher discourage my aspiration for public work. The catalogues of schools of expression invite to public work. Some say in words, others by inference, "Our teachers are of national reputation, our methods the best, pass through our course and you will have your heart's desire." And what is the result? As your president said in 1904, he "did not believe one in one hundred of his pupils would ever be fitted for the career of a dramatic reader," and as your observation proves his estimate conservative, the great majority of these graduates are doomed to disappointment and heart-break. I have no quarrel with schools of elocution, I believe in them heartily and wish they might teach to standing room only, but I do believe they are responsible for much of the over-emphasis on public work and for sending about the country great numbers of graduates who think that such drivel as the Pettison Twins and "As the Moon Arose,"—high types of literature and realistic gyrations the sign and seal of elocutionary finish.

Here is an opportunity for service in which this Association as a whole and its members individually may help to establish sane and wholesome truth, and exert a national influence for good. It seems to me this Association ought to make some definite and systematic attempt to place the right ideals of our art before the educational

public. We cannot depend upon the schools of expression; they will not sacrifice numbers and tuition for the sake of principle. It is for us in all sobriety and honesty of purpose to be true to the highest principles of our art and the best interests of the students who come to us. If anything abiding and big is ever accomplished in our work it will be because this National Association is back of the endeavor.

Now I want you to consider a second opportunity for service. I do not refer to public work for fees nor private work for hire but to the more glorious work of teaching in universities and colleges and the more fundamental but really desirable chances for service in high schools and the grades. Here is a work entirely divorced from the bane of public performance. Some of you have championed this cause. I wonder that more are not enthusiastic about it. It is so free from temptation, so educational in its values, so worth while in its results. We do not have to tell students they will become great artists, nor praise them unduly in letters to bureaus and committees; we are not forced to ceaseless recital exhibitions or other impractical methods of advertising. And I doubt if the sincere and capable teacher in these schools ever questions if his work is worth while.

The educational value of this work is beyond question. The surrounding atmosphere is stimulating. The teacher feels that his work must be made worth while, that he must abandon fads and isms and long-haired eccentricities and showy but brainless conceit. Sometimes he has opposition, usually indifference, but always there is the material at hand, splendid young men and women, easily interested and won when they see how vital and helpful in their daily living is attainment in spoken English. Here I think is the greatest chance for service our art affords and

as an association we would do well to have the situation thoroughly discussed.

There is included among the opportunities for service the one we have in this National Association. I have read with considerable interest that the press occasionally makes merry at your expense and that certain platform people refuse to do anything to support the aims of this Association. If this is maintained it is because of ignorance of the Association's purpose on the part of the defamers or else because the Association deserves the neglect of the sincere. Judged by its constitution, your work is worthy every appreciation and is vitally necessary to the cause of spoken English. Yet if you will permit me to speak as an outsider, I am inclined to think there have been good reasons for some of the "slams" that have come your way. There has been considerable talk about matters relatively unimportant and not enough exposition of the governing art principles. The Association does not seem to stand for anything definite in theory or in practice.

For example, was it not amusing yesterday to hear this Association after seventeen years' discussion still floundering vaguely in the bog of nature vs. art? All that spoke made these two the same. They never have been and never can be. Why has not this Association long ago reached something definite on this ever-recurring theme and put it into form? Then when some brother from the floor begins to wonder about "Art at its best and nature at its worst being one" (I seem to quote) the chairman can save our refined sensibilities from weariness by saying, "Brother, we settled that question long ago; read pamphlet No. 23."

Then, too, do you not feel that the lack of accuracy in the nomenclature of our profession is

very unsatisfactory and distressing? Why does not this Association stand for something definite? Who could so effectively consider the technicalities of our art as a committee from this Association? One reason that you are still ridiculed is because you have been meeting for seventeen years and talking at great length but have not even a terminology acceptable to your own members.

Let me tell you another reason why this Association is smiled at—because it has taken no measures for winning and holding a recognized leadership. This Association makes its membership depend upon graduation from some recognized school of expression, but so far as I know, it has taken no steps towards declaring which are the schools meriting recognition. What is a recognized school? One that advertises zealously or one that teaches the principles of our art with accuracy and "devotion?" Why should not this Association investigate, and keep a list of all schools worthy of recognition, and just what it is in each that is worthy and sincere? Until its membership knows what is being done in the name of our art it cannot expect to have a governing influence on that art or its manifesations.

Further, why ought not this Association, if it pretends to leadership (and if it does not, should it not be ridiculed?) exert an influence on the literature chosen for presentation? It surely ought to make available a source of good literature. No one can do this so well as men and women skilled in judging literature that lends itself to speech. In our ranks are men and women who have attained eminence in the various speech arts colleges. If the Association would commission such as these to put into a handy volume the types of literature in which each excels it would soon

have visible proof of its right to merit the respect of the thoughtful public.

If we are doing serious and worthy work why should it not be profitable, protective and illuminating to keep a list of the people who do things so different they are not akin to us and will not bear a share in our labor? Like flocks to like. If our work is sincere the sincere will come to the Association or at least lend support and all the rest are better somewhere else. There may be men and women who refuse to serve here because of some book to sell, some school to finance, thinking that since their secrets are obtainable at so much per volume or term, to speak them here would entail financial loss. It is my opinion people of that grade are no loss to the effectiveness and growth of this organization. They are essentially selfish and not of that comprehensive and sympathetic disposition which helps others while helping their own cause.

These are but hurried suggestions of some avenues open for service. Of utmost importance is the quality of our service. It ought to be generous. Every spiritual illumination carries with it the responsibility of service. Is it not a fact that the best things that have come to us in the education of mind and heart have come from people who have given us of their best unselfishly? Even those who have had the hardest, roughest road to travel could tell how our way has been blessed and perhaps how we owe the very positions we have held to men and women who have been rich in sympathy and understanding service. Should we not be grateful, and does not gratitude imply a debt to the past redeemable in the future and payable in the coin we received? And our service should be sincere. Sincerity demands that we seek and find the truth in our art. We must get beyond the imitation of another's labors to the

unlimited sources of inspiration. Here only is true originality. We can give out only what we receive and we receive only as we practice obedience to the spiritual laws. Is not our work especially a process of endless giving? We must therefore be always receiving, but only the unselfishly sincere can hope to be so classed. Various are the sources of inspiration, but I believe this gathering of men and women interested in the same beautiful art, ought to be one of the sources of great spiritual and professional uplift. To me this is the reason for such an association. I would like to come here, not to learn how certain words should be pronounced nor listen to eulogies of Delsarte or Rush, not to get particular interpretation of certain poems, but to get a clearer vision, a greater illumination on the principles which give our art distinction and us a joy in its unfoldment. To bring about such results the members of our Association must serve the highest interests most unselfishly.

Even under the head of altruism, which commonly means the giving of all without thought of return, we may sanely spend the remaining moments on the rewards of service. We have it on good authority that the "laborer is worthy of his hire" and I believe that if we are thoroughly prepared and serve devotedly, we will have our share of fame and fortune, the least of all the rewards. A greater reward comes in the intellectual joy of doing work we love to do, and in our work we may be supremely happy.

But as I understand my theme the greatest reward comes to the one who works with his fellows for mutual good, with the idea that being a strong manly man among one's pupils is the highest form of art. That life is most artistic which lives the truth in its little constituency. This demands not only that our work be dear to us, but that in

doing it we have a scientific illumination and a spiritual outlook. By scientific I mean an understanding of the great principles which govern all art, by spiritual, the recognition that back of all forms of living and expression is an Infinite Love, Truth and Purity by whom all these activities are inspired.

Being thus we come to know our pupils personally as friends. What a satisfactory art is ours! We may show our pupils all the beauty and strength of life we understand, without one word of preaching. Our work helps pupils to find themselves. All that is beautiful and romantic and inspiring in literature is at our disposal, and the teacher's great privilege after a certain amount of instruction in the fundamentals is to aid the pupils in working out their own salvation by pointing out the holy places where man from the beginning has renewed his faith.

Does such work not bring its own reward? To watch these, our young friends, lose their mannerisms and slovenly habits of voice and body, to see them develop a sense of personal worth and unconscious strength and dignity of bearing, to see them take thought for their voices in daily conversation and develop a facility in interpreting the masterpieces of literature, is this not the greatest reward a devotee of the speech arts can know?

In your president's address, in 1901, speaking of a member of this Association who had died, he said, "She stood ready to respond always to every call for help in any emergency. She gave of her time and strength not grudgingly but gladly." Those are the sweetest words in all your minutes. And after all is said and done that is the only way to live.

(Applause).

President Williams

It is the desire of the Chairman of the Literary Committee that the program this morning may not drag. He has suggested that as one of our members who is announced on the program to read a paper, has been taken suddenly ill, that that paper, instead of being read by a substitute, be simply printed in our report. The chair is of the opinion that we should adhere as closely as possible to the outline of the printed program. May not a compromise be made, putting off, for the present, the discussion upon the present paper, and giving the paper which has been left by Prof. Adams of Michigan? Mr. Williams of Ithaca has been kind enough to say that he will read the paper for us.

Mr. Williams of Ithaca:

I believe the majority of us would rather discuss these papers that have been read, than hear Mr. Adams' paper read by someone other than its author. I move, therefore, that the reading of this paper be dispensed with, but that it be printed in our report, and that the discussion of the other papers be taken up at once.

(Motion duly seconded and carried).

**HOW TO STRENGTHEN THE POSITION OF
THE SPEECH ARTS ASSOCIATION
EDUCATIONALLY**

J. Q. Adams, Alma, Mich.

The position of the Speech Arts Association can in my opinion be strengthened educationally in two ways, first by advancing the position occupied by our profession and second by bringing the Association to the attention of the public at large.

To take up the first division, advancing the pro-

fession. Anything that will advance the individual members, educationally, will tend toward this end.

The last few years has seen a wonderful advance in the study of the drama. Many of our colleges and universities are laying special emphasis on the technique of the drama. This fascinating subject should be and is receiving from us more and more consideration.

Many of us are especially interested in oratory. Let me venture to suggest that the history of the oratory of the English language is yet to be written. To write such a history will require a vast amount of painstaking and careful research. It will require years of investigation and no inconsiderable sum of money. Sear's History of Oratory is the best text now before the public and this, attempting as it does to deal with the oratory of all languages, fails to give us a proper estimate of that of our own. To illustrate: I have had the pleasure of spending about six months in original investigation of the oratory of the Puritan Revolution. I do not feel myself yet in a position to write the history of oratory of that half century. Yet to the eloquence of the reign of the first two Stuarts and of the Commonwealth, Professor Sears gives but a half page.

Notwithstanding what can be said of the dearth of literature on the subject of the history of oratory, valuable as it might be to the teacher and student, more can be said on the need of a treatise on oratorical composition. In our schools and colleges we are asking young men and women to write orations and not a satisfactory text exists to tell them how to write. There are treatises galore on the art of composing the essay, the narrative, the description, the argument, the writing of the short story, but no one has had the temerity to venture on this difficult problem. On my own

initiative I have endeavored so far without success to interest the Carnegie Foundation in assisting in gathering material and publishing a history of oratory. If the need of these texts somewhat exhaustive and critical is felt by the members of this Association it might possibly be wise for us as an organization to consider ways and means.

These are some of the lines along which I believe the Association through its individual members may improve educationally. The second means of improving the profession and thereby advancing the position of the Association is to create more respect for our work and our calling. There are to-day but few colleges of standing that do not employ at least one teacher of the art of public speaking: yet many institutions consider the instruction of secondary importance. They do not use the care in the selection of the teacher, they do not pay the salary, offer the title, nor furnish the necessary assistants and equipment. The work is not, in many instances, put on a par with language, literature, mental or political science. Here is an opportunity for all of us to insist on a more thorough recognition of our profession. I fear that we ourselves are in part to blame if our work does not receive the consideration it deserves. We are willing to work as instructors on instructors' salaries when professorships and assistant professorships should be ours. Then too some of us giving private lessons are too much inclined to offer bargain-counter prices. A few of us, possibly, are so anxious for our positions that we are willing to meet the whims and fancies of college presidents and others in authority, who, feeling the need of some instruction in our subject, outline superficial courses and suggest makeshift methods. I believe the time has come for college teachers of public speaking to insist on due recog-

nition. The first requisite of respect is to respect ourselves.

We must furthermore insist more and more on the universality of our art. The future lawyer, clergyman and man in public affairs all need that special training that we can give. By the popular mind this is more or less generally recognized. But the public need to know that the teacher of literature should be an interpreter of literature and should have the training necessary for interpretation. That wonderful thing, the human voice, should not in other teachers be harsh and discordant. The boys and girls and youth of our land should receive in their formative years impressions of pleasing, well-modulated tones, rather than the discordant sounds they hear today. A well trained voice and ability to speak with force and precision, if not with eloquence, is needed by the professional man, the business man and he who would be a good citizen. I was much impressed a few years ago to hear a father insist on training in public speaking for his two sons, who were preparing for the profession of sanitary engineering. His attention had been called forcibly to the advantage one such engineer had over his competitors in securing the contract for the equipping of a public building in this city. Not because this engineer had a better plan, for his plan was inferior, but because he had acquired the art of public speaking, the gift of persuasion. If training in the art of speech making is needed by the sanitary engineer then what class might not well profit by such preparation for life's work?

We must insist on the universality of our art; we must also insist on the practicability of our art. An important game of baseball was in progress. The street arab, lacking the price of admission, was peering through a crack in the fence. The story goes that a clergyman, also deficient in the

things of this world, was occupying an adjoining crack. Said the clergyman: "Isn't it a shame that that pitcher gets \$3,000 for the season while I with God's greatest message to man receive but \$500 for the year?" Said the arab: "Aye, Mister, but its all in the delivery." It was so in the case of the sanitary engineer; it is so in business, professional and public life. We need to insist more on the fact that it's all in delivery, that on public speaking hangs the destinies, temporal and spiritual, of individuals and of nations.

The third way to advance the profession and so advance our association is to extend the scope of our activities. The few colleges that are so far behind the times as not now to offer instruction in public speaking and voice training should be made to feel the loss they are incurring by further delay. The position of the colleges ten years ago is the position occupied by the high schools today. They are just beginning to awaken to the need but so long as a leading high school in a city of 300,000 people fails to offer any instruction in public speaking there is still opportunity for missionary activity. If we insist on the practicability of our art, its right to respect, consideration and remuneration, there will surely come greater and broader fields of usefulness.

So much for the improving of the association through the advancement of the profession. I have but time to suggest my second division, namely, strengthening the position of the Speech Arts Association, educationally by bringing the association to the attention of the public at large. There are many, and they exist among educated people, who never heard of the National Speech Arts Association. Our meeting in this city is going to mean much to the association from the point of view of publicity. But I raise the question have we as individuals used every opportunity available

to keep the name and mission of the association before the public. In closing permit me also to ask if it might not be feasible for this association to appoint a committee whose duty it should be to furnish the leading educational journals with a popular report of this meeting of our association. This report should be in the nature of news and should of course be furnished in time for its appearance in the next issue of these periodicals.

Insistance on better educational facilities for ourselves and our pupils, on a broader scope of usefulness, on the universality and practicability of our art, and on a more general knowledge of the scope and purpose of our association—all these in my judgment will advance the position of our association in the educational world.

Mr. Humphrey:

May I express for myself in just a word my supreme delight in the frank, open, square meeting of the most serious propositions before this Association. I cannot say anything more than that in comment upon the paper. I trust that the suggestions made by Mr. Johnstone so forcibly, and which are so eminently necessary to us, may be carried out in some positive way by this Association in the near future. I sat and watched the gentleman very closely, not too closely for decent courtesy, but I watched him blue pencil that paper before he went on the rostrum. I trust the Editor will take the liberty of erasing that blue pencil before it appears in our book. (Applause).

Mrs. Leavitt:

I would like to say "Them's my sentiments."

Mrs. Hagener, of Toledo:

I haven't been an active member of this Association until this year, but I have read the previous reports of its meetings, and have felt the need the last paper spoke of. There seems to be no author-

ity to which we can refer. This is an Association that stands for a great deal, and we feel the need of a report that we can use as a text book, a reference book, for ourselves and our pupils.

Mr. Gordon:

I believe one thing in that paper that has already been called to our attention, we should take very much to heart, as an Association. That is, getting together in the use of our terms. A student is amazed to find in looking over the books that no two teachers use the same terms. Now I am not attached so thoroughly to my own terms that I am not willing on the authority of this Association to use others, and I believe if we had a committee of three, five, seven or nine appointed by this Association to spend several years, if necessary, but eventually to come out with a standard in the way of terms for use in our art, that that one simple thing would confer a great blessing not only upon the art itself, but upon the great public that is looking on. (Applause).

President Williams:

If there are no further remarks, we will pass on to the next topic. You will observe that the Chairman of the Literary Committee has arranged under one general heading, several subdivisions of the subject "How to Strengthen the Work of The National Speech Arts Association." Miss Marie Ware Laughton, of Boston, Massachusetts, who was to give us the first paper, has been unable to come, or to send her contribution. Mr. Adams, of Michigan, has sent his, and it will be incorporated in our report. We shall now hear from Mrs. Irving on a phase of the work, namely, that of organization.

Mrs. Irving:

Ladies and Gentlemen: I think that every mem-

ber of this Association must have received inspiration from this convention; that you must recognize the fact that you are better, broader and truer for having been here and given your word to help the great art to which we all stand pledged. When the Chairman of the Literary Committee asked me to occupy ten minutes on "How to Strengthen This Association by Organization" there came to me the sadness of knowing that many who were with us in the first years of our organization have one by one dropped out of the list of the living. It is well for us to gather their glories into our hearts, to con their wise precepts, to draw a little closer together in our consultations, and to remember how earnestly they worked that this Association might have an enduring foundation on which to build its noble work.

No association was ever launched with a more honored roll of charter members than this one. Little do some of us realize the untiring labor, the undaunted courage that was required by Mr. Hannibal A. Williams, our honored president, to bring together those interested in this art at that first great meeting in New York. (Applause). We miss those who have passed from our ranks to the Great Beyond. We are honored by having as our President for these two years one who planned this organization, and we are here as an intelligent body of men and women to concentrate our thoughts on definite plans for the future. Never in the history of this art has it had a better place than it has today. Look back seventeen years ago to the few that were employed as teachers in our schools and colleges, and largely credit this Association with the increased interest that has more than doubled that number.

The success of a great association depends upon many things. True, we must have conscientious and earnest leaders. This Association has been

largely blessed in that respect. We must have men and women who are ready to put their heart and conscience into the work. Organization in a larger sense is progressive. It means eternal vigilance, it means such tactful management that the great interests of the whole are almost uppermost; it means that we are here, not for what we can get out of it, but for what we can bring to it. (Applause). We can so strengthen our system of conduct that every member of this Association shall be kept busy during this coming year, so that when our annual meeting is come, there will be twenty voices where there is one to-day, to talk on any and all subjects that are presented for our consideration. Then we shall have the expression of genius and brain not only of a few, but of the many who are engaged in this, one of the greatest among the arts. We need to give careful attention to the suspended and dropped list. We need a name that does not require explanation in order that the public may know who we are and what is our purpose. (Applause). We need a more thoughtful recognition of the ability of new members; we need enthusiasm; we need every member to talk success always. (Applause). We need a faith that is so expansive, and hope that is so elastic, that we shall keep on in our noble work for the upbuilding of this Association and of our great art until it is recognized by every scholar in the land as one of the greatest powers in the realm of education. (Continued applause).

Mr. Day:

I rise to a question of privilege. Would it be in order for a motion to be made that a committee be appointed to provide a nomenclature of our art?

President Williams:

At the close of the regular session such a motion will be in order.

President Williams:

The Chairman of the Literary Committee gave the president the privilege of naming the speaker to discuss the fourth subdivision of the subject "How to strengthen the position and work of the National Speech Arts Association In Service, and the president felt that no man is better qualified to speak upon this subject than our president-elect, Mr. Newens, of Iowa, (Applause) and he is prepared to say something upon the subject.

(Mr. Newens takes his position on platform).

President Williams:

By chance, you have been appointed the last speaker upon the regular program of the convention of 1908 and I may therefore take this occasion to remind you that the members of the National Speech Arts Association have conferred upon you, sir, the highest honor in their gift—an honor of which you, judged by the standard of fidelity in promoting the cause for which the Association stands, have proven yourself eminently worthy. I assure you, sir, that it is the fervent wish of every member present, that the term of your incumbency may be pleasant, peaceful and prosperous; that the association, and all that makes for its advancement, may, under your guidance, and the wisdom of your policy prove successful in the highest degree; that your administration may be such as to reflect credit upon yourself and upon the association—to the promotion of whose interests you have already given long and conspicuous service

In accepting the high office to which you have been called you assume important responsibilities, for upon you, Mr. President-elect, more than upon any other person, during your term of office, will depend the association's growth, development, character, policy and success. Your labors will not, however, be among strangers in a strange field,

but among colleagues and friends; men and women who will second all your efforts to promote a cause in which they themselves are interested; men and women, by many of whom you are already well and favorably known, with others, you have the advantage of personal acquaintance.

Harmony, good fellowship and a spirit of progression prevail in our ranks, and a past record of the association exists, which should serve as an incentive for the achievement of larger and still better results than have hitherto been attained.

The association hopes for larger influence, through an increase of membership, a field in which your special abilities and your knowledge of the need will enable you to work advantageously. But to accomplish what is hoped for, will necessitate labor on your part, much conscientious, well directed labor, and the hearty co-operation on the part of others.

As retiring president, I welcome you, sir, to a higher and more influential position in the affairs of the association than you have held heretofore. In resigning this gavel, the symbol of the association's authority, I commit it to the service and custody of younger and abler, but not more willing, hands. Accept it, Mr. President, together with the felicitations of the association's entire membership; and accept from the past president, first, the assurance that, in the future as in the past, his best endeavors for the good of the cause of the National Speech Arts Association may be counted upon in whatsoever capacity his services may be required; and, second, the hope that the administration of the eighth and newly-elected president may prove as successful as he or his best friends could desire. (Applause). (Applause).

Mr. Newens, President:

Mr. President and members of the Association:

I assure you that I stand in your presence humbly as I contemplate the responsibilities which accompany this gavel. I assure you, Mr. President, that I stand indeed humbly in the presence of the magnificent work that you have done during your two years of administration; the work that you have laid out for succeeding officials to accomplish, together with the work that you have already accomplished, makes this position indeed responsible and doubly responsible. I trust, Sir, that I may prove worthy of the honors that have been bestowed upon me, though I feel certain, at this speaking, that I shall be far, at the end of this year's administration, from my hopes and my desires, and I trust at the same time a little closer to the perfection of the work of this organization. I thank you, Sir, for your kind words. (Applause).

Mr. Newens, President:

When I made out the program for this morning, it was with the hope that every seat would be filled, that every old member who could possibly remain to the last session would be present, and that a large number of new men and women would be here to catch the inspiration of these last addresses, which have to do with the advancement of the speech arts and the Speech Arts Association. I did not anticipate, far be it from any one to think it, that I should be the recipient of this gavel. I did not anticipate that I should be prominent in this program this morning as one of the speakers, but our worthy retiring President, who has been so willing to do everything that has been asked of him to do, asked me to take one of the places on the program this morning which he had the privilege of filling, and I accepted. May I have your sympathy while I shall attempt to say a few things with reference to service in connec-

tion with the high office to which you have elected me.

Every one owes something to some one all the time. Every man is indebted to every other man. There is no moment of the day in which one may find himself absolutely free of the rest of the world, be it the remotest part. It is not the five cents that one owes to the corner book store that constitutes his debt to that commercial institution. It is the gratitude for the confidence which that corner store had in you in allowing you to take away with you goods for which you did not give value received, and if today at twelve o'clock, on the tick of the Western Union instrument, the five cents is paid for the material which was taken from the shop, at twelve o'clock and one second thereafter the debt of gratitude is due again, and the next second it is due again, and love can never be paid in full. If I may be permitted to use a Biblical expression, "Owe no man anything." Now that includes everything except one thing, save to love another, and that is always due, and due upon demand. Service! What do I owe to the honored retiring President and the seven former presidents? What do you owe to those men and women who have sacrificed in order to establish this Association? I received a very tender letter from Prof. E. M. Booth, who sat in our audience one day this week, and who in years past was one of the most active members. Gray hairs have come to crown his work; a face that is full of great spiritual meaning. We honor Prof. Booth. Some of us do not know him, and knowing not him, we consider the organization as our own. No! The organization is not ours. It is ours only in the sense that it is entrusted to us for safe keeping. It is ours only in the sense that it is for us to push on the work which these men have sacrificed to establish. Down in Ohio the other

day I took a trolley car in Cleveland and went down to my old home in an adjoining county. It took an hour and fifteen minutes to make that trip. My father drove stage coach over the same route that that trolley car took. He battled with the bandits and the hold-ups in the early days in Ohio. Am I indebted to my father for establishing a civilization in that community that I could grow up in, in confidence and in pleasure? To the other men and women who set the stakes of homesteads and lives that they were compelled to live, and did the work that they were called upon to do, am I indebted to them, or, as a son of Ohio, shall I call this mine and say "See what I possess?" It is mine, if I be a son of Ohio, simply as a trust, to pass on to the next generation in better condition than it was given to me. (Much applause). Secrets and Service! It has been so beautifully put, so forcefully presented by the two preceding speeches that there remains little to be said, in fact, nothing; but it is a subject that needs emphasis, and I have found in my experience as a pick-up carpenter that the only way to get a nail into a two-inch oak plank and make it stay, is to get it started and then keep on pounding until it gets in. And let me emphasize what has been said, and repeat what has been said. It is incumbent upon every member of this association, not to laud the papers that have been presented, not to criticise the action of any man who has appeared upon the platform, not to simply say "It was a good meeting," not simply to say "I didn't like the reading of that individual upon that particular occasion," but it is incumbent upon every member of this organization present today, yesterday or any other day, it is incumbent upon those who were not here at this Seventeenth Annual Convention, to take up his hammer and pound the nail into the board and keep on pounding until it

is there, and there to stay, the nail (Applause), the Speech Arts Association, in the educational, the artistic, the literary world. (Applause). What are you going to do? I was pleased yesterday in that a few, a dozen of the college men and women decided to get together and appoint a committee to arrange for a conference a year from now at the next meeting place of this Association, informally, unofficially. Their program may be printed upon our general program if they desire, a sort of a round table, wholly unofficially, for the purpose of advancing the speech arts in the colleges, universities and normal schools. I wish that the teachers of the high schools would get together and arrange a little conference of that sort, that they may have a little round table, a little conference one, two or three days a year from now at the next annual meeting, spontaneous, not waiting for the board of directors to force work upon you, not waiting for the president to force work upon you, to put you at work at something, but take it upon yourselves to do something for the National Speech Arts Association, that you may have your part in making it grow. (Applause). Bless my soul, my friends, I cannot bear the responsibilities of the chief executive of this organization unless I have this spontaneous outburst of your enthusiasm, this spontaneous expression of your faith in the organization. It is utterly impossible, and you can see it very readily. Service! What do you owe? We owe the best that we have, in order that we may establish this organization upon the highest plane possible, and if there has been something said that doesn't please you, remember that each individual is an individual who has a right to his own notions. I don't agree with many members in every point, but on that account I don't cease to associate with them. Is there an individual here this morning

who says "Well, I don't know whether I will join this organization or not. I will wait to see how I like it." "It!" What is "It?" Do you love the art for which you stand? If you do, it is incumbent upon you to heartily become an active member of this organization now (Applause), not wait until you see if you like "It." I suppose "It" is the president; I don't know what else it can be. (Laughter). It is your business to become a member of the organization now. Today there shall be appointed some individuals to look after some particular parts of the Association work in different states of the Union. During the year some of you may hear from me. May I ask you to pledge yourselves now to respond? It is a little thing to answer a letter, so little that we put it off sometimes until its worth is lost. May I ask you now to answer the letters? (Chorus of voices: "Yes"). (Applause). To do a few little things that I shall ask you to do? (Voice from audience: "Yes"). May I ask you, if you wish to serve this Association, to come to the next meeting place in time to be there for the first stroke of the gavel, that the man who welcomes us may not have to welcome empty seats? (Voice: "Yes"). The very first afternoon, that we may start out with an enthusiasm that will give us the impetus for a whole week's work. (Applause). Service! I have a teacher in my department whom I was privileged to hire under the direction of the board of trustees this last year, a noble woman. She worked morning, night and noon, and when commencement time came and the work piled up, and she was a woman, I said to myself "I will take upon myself the responsibility of all of this commencement work and let these girls now have a week of frolic. Metaphorically speaking, I rolled up my sleeves and went into the work of commencement week, but the very first morning, when I was in almost

utter despair on account of the great number of details that must be looked after in caring for a fortieth anniversary program for one week, in came this sweet young woman, and she said "Mr. Newens, isn't there something that I can do to help you?" After a year of hard work! I didn't ask her to come. I wouldn't have asked her under any circumstances. Do you suppose that woman is worthy of salary? Umm-umm. Of increased salary? Umm-umm.

Friends, I have taken up more time than I should, but let me ask myself to pledge to you my best service, and I may ask you to pledge to the organization your best thought, your most careful attention to every detail in your locality which will afford an opportunity to advance the Speech Arts Association. I am grateful to you. (Much applause).

The President (Mr. Newens from now on):

There is now ten minutes remaining before the next hour. There is some little business to look after, and it may be well for us to look after this business now and not encroach too far upon the Section devoted to "Methods of Teaching." Will the Committee on Resolutions make its report at this time?

(J. Woodson Babbitt reads report).

Mr. Babbitt presented the report of the Committee on Resolutions.

REPORT OF THE COMMITTEE ON RESOLUTIONS

To the Seventeenth Annual Convention of the National Speech Arts Association, your committee begs to offer the following resolutions:

Resolved: That the National Speech Arts Association encourage all missionary work leading up to the making vocal expression compulsory in

all high and normal schools and creating a public demand for public school teachers who understand its principles and therefore are able to foster all tendencies on the part of the pupils toward this important art.

Resolved: That we feel deeply indebted to the local committees for the way in which they so generously provided for the entertainment of the Association in connection with every detail of the work of this convention. Especial thanks are due to Mrs. Belle Watson Melville whose untiring devotion to the work has contributed so much to the success of this convention.

Resolved: That to the Rev. John Lucecock, Mr. John Calvin Hanna, President N. C. Hamilton and Mr. John Farson, we are indebted for the honor of their attendance, words of greeting and cordial letters.

Resolved: That to the musicians who entertained us our thanks are due, Mr. Ralph R. Laughlin, Miss Ida Burnap Hinshaw, Mr. George Fox, Mrs. Cleminger, and Mrs. Carrie Jacobs Bond.

Resolved: That our thanks are due to the people of Oak Park for their generous hospitality and to the River Forest Club for the use of their delightful grounds.

Resolved: That for courtesies extended by the press we are grateful, especially to the Chicago Tribune for its dignified and appreciative recognition of our work.

Resolved: That in our board of officers we have a self-sacrificing, consecrated company of workers who have labored unceasingly to further the interest of our Association.

Edith S. Lueders
Mrs. A. G. Burnham
J. Woodson Babbitt

Mr. Williams, of Ithaca:

I move the adoption of the report of the Committee on Resolutions, and the discharge of that committee.

(Motion seconded by Mr. Wickes, of Syracuse, N. Y., and carried).

The President:

We will have next the report of Committee on Necrology.

(Report read by Mrs. Hagener, of Toledo, in absence of Miss Gowdy, the Chairman).

NECROLOGY REPORT

There have been three deaths* reported during the year and the Necrology Committee present the following resolutions:

Whereas it has pleased our Heavenly Father to remove from our midst Mrs. Laura Tisdale, and whereas we have sustained the loss of one of our most honored charter members who for many years served on our Board of Directors, and was deeply appreciated for her wise counsel and noble womanhood. Therefore be it

Resolved, That we the Speech Arts Association in convention assembled do express our tender gratitude for her service.

Be it further Resolved, That we express our sympathy to her friends, and be it resolved, that our secretary be instructed to forward a copy of these resolutions to her family.

Whereas, Almighty God has called from our ranks Mrs. E. J. E. Thorpe, and whereas we mourn her loss and shall miss her cheerful presence, helpful words in the interest of our great art, therefore be it

*See resolution; page 114.

Resolved, That we the National Speech Arts Association hereby tender our heartfelt sympathy to the bereaved family. And be it

Resolved, That the secretary forward a copy of these resolutions to her sorrowing household.

Mrs. Stella Len Hagener
Mrs. Susie C. Dowdy
Mr. Charles A. Marsh

Mr. Gordon:

I move that this report be accepted and the committee discharged.

(Motion seconded by Mr. Williams, of Cambridge, N. Y., and carried).

The President:

May we now hear from the Committee on Pronunciation?

Mr. Gordon:

I regret to say that it was impossible to hold a meeting of the whole committee. Two of us met and talked over the situation in regard to pronunciation, and Mrs. Truesdell, who represents the majority of that Committee, will give the report.

Mrs. Truesdell, of Wisconsin:

The position I occupy between Mr. Gordon and this Association is not filled as voluntarily as was that of Pocahontas. I have very little to say. On the shores of the big sea water, I have a friend with a beautiful garden, in which everything can be raised in that uncongenial clime. He also has a daughter who flits about in the garden in about the same spirit as does the golden butterfly, and one morning she went into the garden, and soon came running up, saying "Oh, see what lovely things are in bloom this morning! What is it?"

"Why, My Darling, that is the Japanese Lark-spur." "Oh, I shall remember that." "Sometimes, my dear, called the Irish Potato." When we have expected much and come to feel that it is very fine, I feel that it is rather petty to descend to criticism of anything which has been spoken here. It has seemed to me, however, that certain classes of mispronunciation ought not to be passed over. There are certain requisites of correct pronunciation which we should all recognize, right syllabication, proper accent, right vowel sound and correct consonant sound, and yet there is so much leeway given that we should hesitate to criticise anyone, for he might have ample justification for his pronunciation. There is, however, a fine quality of vowel sound by which the speech of every person who appears here should be characterized. President Williams, what is the accepted standard of pronunciation of the National Speech Arts Association?

Mr. Williams, of Cambridge, N. Y.:

The Association has not chosen any single standard for pronunciation. We are supposed to depend upon the accepted authority of the several dictionaries.

Mrs. Truesdell:

That of course gives us very great latitude. I will state that the Committee has not been very attentive to the work that has been given them to do. We should like to call attention simply to the misuse of the sound of "A" in "Band," "Hand." It flavors of affectation, however, to use this same sound of "A" in "Glad." There is a use for the short retiring "A," and we here should be careful of its use. Would it not be well to take one dictionary as authority upon which the Speech Arts Association might rest?

Miss Marsland:

I believe it would be of value to this body to have the words actually mispronounced during the convention named. I think I have heard fully a hundred words mispronounced at this convention since I came here. I believe that at such a time as this we should have slips in our English mentioned. In my classes before any class adjourns, we call attention to mispronounced words, because I think that is a part of culture. Allusion to the slips in English helps us all, for if we go on making mistakes year after year, by and by our ears will be accustomed to incorrect form, and although we might have started out right, after a while some of us will be backsliding in pronunciation. To give an illustration for myself, I want to speak of one of my own blunders. At one time I taught in a community where there were a great many Methodists, and they always called their pastor "Dominie;" they called him that to his face, and I never heard that word used in any other way, until one of my friends was reading to me one time, and she pronounced it "Daminie." I said "Aren't you mistaken about that word?" and she said "No." I said "I don't believe that is the right way to pronounce it," and I looked it up and found she was correct. That is an illustration of what I mean. I move that the report be adopted, the committee discharged, and that another year we have the list of mispronounced words mentioned.

(Motion duly seconded).

Mr. Gordon:

I must confess, coming to this Association for the first time, that I am out of sympathy with the process of mentioning every word that is mispronounced according to the judgment of a committee. The words of our profession, such a word

as "orotund" has six allowable pronunciations. It has been mentioned by but one person during the course of the convention, and he didn't give the accepted pronunciation so far as one dictionary is concerned. Now I say until this Association is ready to set up a standard, I do not wish to serve on a committee to call attention to mistakes in pronunciation of that sort. When there is only one pronunciation in any dictionary, as for "student," which has been pronounced six different ways since we started, I am willing to call attention to that, but still I think it is belittling our work a little to go into these matters, and I am opposed to this motion until we set up a standard.

Mrs. Leavitt, of Illinois:

If all these mistakes are to go in our annual report, I am opposed to it.

(Motion was put, and lost).

The President:

Has the Board of Directors any motion or recommendation to make to the Association?

Mr. Williams, of Cambridge, N. Y.:

The Association has a very important matter to consider, namely, the place of meeting of next convention. It has been considered at some length by the Board. One of our active members wrote in midwinter that she would be pleased to extend an invitation to the Association to meet in Springfield, Massachusetts. A cordial letter has recently been received from the mayor of that city, and a second letter from a member there, Mrs. Shedd. A member of our new Board of Directors from New Jersey has been good enough to say that he would labor faithfully to arouse the interest of our profession in his section if the association would enter his state for its next convention and meet in Asbury Park. I might add also, that

members from the West were eager to have us go to Kansas City next year, and a strong plea has been made for that city; but the concensus of opinion of the Board of Directors is that our next convention should be held in New Jersey. Mr. Babbitt, acts as spokesman for that state, and will be glad to convey to the members of the Association, New Jersey's invitation.

Mr. Babbitt:

I am sure that we in New Jersey will be glad to welcome you to our famous resort, Asbury Park. It is a beautiful place right on the ocean, and without saying anything against Kansas City, I am sure it will be much cooler the last week in June down there than in Kansas City. If you have been at Asbury Park, you will know how attractive it is, and they are improving it all the time. I am sure they will be glad to welcome you there, and it is convenient from New York, Philadelphia, Pittsburgh and New England, and I think it would do the western people good to see the ocean next year at Asbury Park.

Mr. Gordon:

I move that we accept the invitation of Asbury Park for next year's convention.

(Motion seconded by Miss Mannheimer, and carried).

The President:

I must ask the pardon of the Association and of the individual who reported for the last committee for an oversight of mine. Miss Marsland in making her motion included two things, the one was an acceptance of the report and discharge of the committee, and the other was the suggestion for the succeeding year. I think in voting down the last idea, we had no intention of voting down

the acceptance of the report. What is your pleasure in regard to that?

Miss Marsland:

I move the report be accepted and the committee discharged.

(Motion duly seconded and carried).

The President:

We shall now have the Treasurer's report.
(See minutes of the Board for this report).

The President:

Will the Auditing Committee please make its report.

Mr. Chandler:

Your Auditing Committee desire to report that we have examined the Treasurer's accounts and have found them to be correct.

Mrs. Hagener:

I move that the Treasurer's report be accepted.
(Motion seconded by Mr. Wickes and carried).

Mr. Gordon:

I move that the report of the Auditing Committee be accepted and committee discharged.
(Motion seconded by Mrs. Irving, and carried).

The President:

There was an oversight yesterday in the election of directors on account of the fact that two members of the board of directors were elected to positions on the official staff, and there are still remaining two vacant places on the board of directors. I am ready now for a motion to proceed to the election of two directors for the next two years.

Mr. Rummell:

I move we proceed to the election of two directors.

(Motion seconded by Mr. Babbitt, and carried).

Mr. Humphrey:

I would like to place in nomination the name of Mr. Trueblood.

(Nomination seconded).

Mr. Williams, of Ithaca, N. Y.:

I will nominate Mr. Gordon, of Iowa.

(Nomination seconded by Mr. Rummell).

Mr. Humphrey:

I move that nominations be closed.

(Motion duly seconded and carried).

Miss Spaulding:

I move that the Secretary be instructed to cast an affirmative ballot for the nominees.

(Motion seconded by Miss Marsland, and carried).

(Secretary reads letter to President Williams, in which there is motion in regard to Mrs. Cora Wheeler Dunmore. Motion therein duly seconded, and carried).

Mr. Hannibal A. Williams,

President National Speech Arts Association:

Since one of the charter members of this Association is detained from this convention, a member whose work for the Association has been unceasing and untiring, whose scholarly attainments, personal power, discerning judgment and noble womanhood have added dignity and weight to our conventions, since this member is now leaving the teaching profession for the delights of home, I

move that this Association send its hearty congratulations and felicitations to Mrs. Cora Wheeler Dunsmore upon the occasion of her marriage.

Mary A. Blood

Mrs. George W. Trout, of Oak Park, Ills.:

I feel that as a citizen of Oak Park I want to express my gratitude to this Convention for coming to us, and express our gratitude to Mrs. Melville, whom we love and always delight to honor, for being instrumental in bringing you to us. It has been my privilege to attend a number of conventions in different parts of our country called together for various purposes, but I have never attended a convention—and I do not say this without careful consideration, and in no spirit of fulsome praise—where I have seen so beautiful a spirit manifested all through the convention. I have seen no spirit of envy, of jealousy or unkind criticism. There has been such an appreciation of other people's work, and such desire to help, and it seems to me that the scope of your work and what you can do in our schools and colleges and universities in the way of accomplishing good is beyond measure and beyond price. You have brought home to us all a truth which we know, but which we need to have constantly made clear to us, that all reading, all writing, all work and all living must ultimately be measured and will finally be measured by the good accomplished. And I do not believe that this spirit is because you are so much better than all of the men and women that I have seen in other conventions, because I believe in the goodness of all mankind, but I believe that in studying and trying to interpret the thoughts of great writers you have unconsciously assimilated and made part of yourselves the grandeur and the greatness and the beauty of their work. I thank you for coming here. (Applause).

The President:

I am sure that this response by a representative of Oak Park and the Chairman of the Local Committee is heartily received.

Mr. Humphrey:

I move that when we adjourn, we adjourn to meet the week beginning the last Monday in June, 1909, at Asbury Park, New Jersey.

(Motion seconded by Mr. Williams, of Cambridge, N. Y., and carried).

12:00 o'clock m.

Section 1. Methods of Teaching. Mr. Humphrey, Chairman.

The Chairman:

We will now hear from Miss Marsland on "Presentation of The Great Drama in Schools and Colleges." (Applause).

Miss Marsland:

I was asked to speak to you for ten minutes on this subject. I shall ask you to go with me this morning into the workshop. I have prepared no paper; I wasn't asked to prepare a paper, but to talk to you on this topic. So I shall talk to you about my own experience and the experiences of others who are doing the same kind of work. In the first place, as to the materials on hand. I am drawing from a company of about two thousand young people fresh, bright and full of enthusiasm, who are very deeply interested in the questions that interest us.

In the course of the class work from year to year I watch the people of talent, and as we have thirty weeks of elocution work, a lesson a day, and thirty weeks in oration, and thirty weeks in drama, and a good many weeks in debate and public work in addition, there are many opportunities for us to

discover those who have talent for the work. In the fall I write invitations to the students I have found showing this talent, and many of them respond in the same way, and they all meet at my home at the same time, and then organize the work. We begin first in the most informal sort of way to read the play, and after the students have read it, I give them talks on its structure, on the ethical meaning of the play, on the characters of the play, the great passages, the meaning and significance of words, beauty of thought and expression, very much as we would do in the study of English in the high school, and that is laying the foundation for the work that follows. After we have finished that work—the students read around the room; there are usually about twenty, almost all of them, of course, being boys. In the Great Drama there are invariably few woman characters, so we have few women in this work. We begin in this way, so that before we have finished the period of reading, every one in the company has impersonated every different character. After a while I assign the characters to them, and they begin the memory work. Before the memory work is begun, however, they have memorized from the reading a great many of the lines, and they learn their text quite well. I ask them in the beginning of the year if they prefer to meet at my home the greater part of the year, or go to the stage, and they invariably chose the home atmosphere, and as my home is cheerful and is filled with works of art, I think those boys and girls gain more than their preparation in the atmosphere of the home. They become very well acquainted one with the other, and I think get into very close touch with me. I think in that way I have been able to influence personally more lives than I have in the actual class room work. They get to know me better, and I get to know them.

Sometimes these students say to me that they feel at the close of this work they have gained more than from any single study in their course; and this year, as an example of how they feel about the work, when I invited one of those young men to take part in the play, he came and called upon me, and said that he had planned to leave school, but on receiving this invitation he changed his plans, "because," he said, "Miss Marsland, I need this kind of work and cannot afford to lose it." He stayed in school another year in order to take part in this study. They put more work on this study than on many of the regular subjects of their school, and yet they receive no credit or grade for it. They do it for art's sake; for the wonder and delight it brings to them. Near the close of the year, after they have had these rehearsals in my room every Saturday, we adjourn to the auditorium of our building, which is a large auditorium for a town of this size, seating about a thousand or twelve hundred people. We have a beautiful stage, and perhaps are more fortunate than some schools are for that sort of work—and then we begin acting. At first these young people seem crude, unless they are people who have taken part in plays year after year. Some of our young people have been in four or five successive plays. So far we have put on perhaps fifteen great plays, many of Shakespeare, all works of the best character, one year an arrangement of "Parsifal." The growth of the work has been such that every one in the institution has become deeply interested in it.

As words have been spoken here about lack of appreciation, I feel that I should say that people are not always unappreciative. I think I have had abundant proof of how appreciative people could be. Sometimes we think they are not appreciative when they are, but I have so many beautiful words

of appreciation from these young people prepared for this work and my fellow teachers there, and my fellow teachers in the state and adjoining states, that I am sure that there is a cordial feeling toward us as workers.

The next thing I want to call attention to—I will speak of colleges and normal schools—I have been doing this work five years in colleges and fourteen years in normal schools, so I am quite an old hand at that work, and have enjoyed it more each year. Perhaps the question may be asked, Do the people become stage-struck and want to go on the stage? Only one has gone on the stage; some have gone on the rostrum. Some of these groups are now prominent men at the heads of departments in universities, and some are lawyers. One is a corporation lawyer commanding a salary of ten thousand dollars a year. He is an elegant speaker. He went from our place to Michigan University and took many honors there.

These young people, year after year, gain in beauty of expression, and they go from us to chairs of oratory in other institutions. Many of them have entered the ministry. They all testify to this, that of all the public work they do, there is nothing that takes away from the stiltedness of delivery as this dramatic work; they gain freedom, ease and self-possession from this that they do not gain from oratorical work and debate work. The debate work, while training them to think on their feet, and to be logical and keen in argument and rebuttal, makes them nervous in their work, and for a long time our young people stab the air and are awkward in construction of sentences and in delivery, and of course this has to be overcome by time and practice.

Now as to the preparation. For a long time we had a burden on our hands in getting costumes,

but when we were permitted to rent costumes, that difficulty was removed. We have a stage that permits of but little scenery, so what we use at the beginning we must often use all the way through, and part of the task we have is the task of preparing the stage scenery. We have wanted to put our plays out of doors, but we usually have floods in May at the time we close our school. So when we put on the play "As You Like It," as we have done four times now, we make the stage somewhat like out of doors. For the benefit of those who have not had the experience and who might like a suggestion as to what some one else is doing along this line of work, we took coarse-meshed poultry wire and covered our scenery, and that was filled full of immense sprays of trees that wouldn't wilt easily, and overhead we had the actual branches hanging down, and festoons of vines as though they were growing, and stumps and so on, and before the close of our arrangements our stage was transformed into a veritable Forest of Arden. Another year, when we put on a play of Sophocles, one of my friends who was an architect made a beautiful temple on the stage; it looked like a white marble temple; and in the foreground we used foliage. It was beautiful, and many came into the large auditorium just to see the picture. They said it was almost as good as the beautiful classical play. So the stage has been a part of the artistic influence on the community.

I am sure all of us realize that in a small town of ten or twenty thousand, if a great oratorio is put on every year, as is done in Lynchburg (?) Kentucky (?)—you all know the festival there, presented and lived year after year, what an influence it has; and so with us these boys and girls live the plays. When I wrote to a young man who had left that I wanted him to come back and play "Parsifal," he made this response: "If you want

me to play Parsifal, I must begin daily to live the life of Parsifal." Another time I was in distress to find some one to take the part of Puck. Everybody was too heavy, too logy, too lacking in the delicacy of touch for such a part. I sent a telegram to one of my talented young men who was away for the year, and he had made some statement to this effect, that he didn't intend to go on with his studies any longer. I wired him "I must have some one to play Puck. Don't you fail me." He telegraphed back from Texas "I will not fail you," and two days later he walked into my recitation room, and said "Here I am to report for duty." And I said to this talented boy "I want you here to be one of my assistants. I want you to enter the state contest, and then the interstate contest, and you will win, and then we will put on the play of 'Hamlet,' and you will live Hamlet," and his face glowed, and he said "Miss Marsland, I will try." He taught the heaviest kind of work for a boy, finished his course for that year, went in the state contest, and in the interstate contest. He played Hamlet in a way that I am sure would delight your hearts; he lived it. One evening when he was rehearsing some of the most touching lines of "Hamlet," he bent his head and I saw he was crying. He stood there a few moments, and I couldn't imagine what the matter was, and he didn't tell me for weeks afterward. One day he came to me and said "I thought I would tell you why I behaved so at the rehearsal that night," and I said "Why?" And he choked and choked, and finally he said "My father had died a year or two before, and my mother had told me she was going to marry again, and I thought I couldn't stand it, and I lived Hamlet's part." Can you all see why he played Hamlet as he did? Many of those who were in the audience that night and had heard Booth in his earlier days,

said that it seemed as though Booth were there again. I have tried to get this young man to join the Association—he is one of the rarest souls I ever knew, and I am sure when you see him you will take him by the hand. He is a true human soul to whom your own soul can say "Brother."

This work in our own school has been the means of lifting the literary taste of the community, and the boys and girls have gone out to I think six different states—when they go into normal schools and high schools and colleges, they begin to write me about the work, and some of the letters are like this: "If I get this play worked up this far, will you come and do some training," and it is always impossible for me to leave and I cannot go. To one of these letters I wrote "Do it yourself, because you learn by doing it." This young girl was teaching in Tulsa, Oklahoma—she is a bright energetic young woman, and is principal of the school, the high school, and she put on the play "As You Like It," and people came from hundreds of miles around to see the play. It seems strange to us who know that only a few years ago blanket Indians were all over the plains there, living in little bits of shanties, and today they have a fine opera house, and this girl year after year is putting on plays and is packing that house, hundreds and hundreds of people there to hear Shakespeare. She has aroused enthusiasm over Shakespeare. They do not write to me and say "Shall I put on that trashy play or this trashy play?" But they say "What great play shall I put on?" One boy said "Am I presuming to have boys and girls in high schools attempt "Macbeth?" I said "No." "Why shouldn't you? If you are working in music you take Strauss compositions of course. Work on the great things." And there has been that great awakening to choice literature from this. I couldn't tell you how many high schools

they are doing this sort of work in, but it is a great many in the West. I think probably in five of the states they are doing this kind of work.

I should like to speak in closing of the effect of this work upon the characters of the people. I do not know of anything more valuable in my own experience as a teacher than the opportunity this kind of work has given me, the opportunity of influencing the life and thought and spirit of these young people. The ages of these young people I have with me this year range from seventeen to thirty, and this year one of the young men came in with the wrong spirit, that is with an on-edge sort of feeling, ready to criticise every one, no spirit of co-operation, no congenial appreciation of other people, and one day he said he didn't think he would stay in the play for Miss Marsland, and the young woman he made this remark to said "Do you realize that Miss Marsland is taking her own time, that this is entirely gratuitous, and do you realize what you are getting from it?" And he said he hadn't thought of that, and he stayed in the play, and then later he came and expressed his appreciation and thanks for what I had done for him. When we study these great characters, all these inspiring things that appeal to the highest and best things, I find these young people responding, and they tell me, as they go out year after year, in the letters they write back, that this study of great literature has been one of the most important things in moulding their life. I think one of the most beautiful things in a teacher's life is what comes back to us from the pupils. Two years ago I had a letter from a young colored man who is working for the degree of Doctor of Philosophy at Columbia University, and the letter read like this, "Perhaps you may have forgotten a conversation I had with you six years ago, when you pointed out to me the possibilities

of life and what I might do and what I might be of service to my own people and to my country. Up to that time I had never had a purpose, and that was the first of it. And then your talks to us in the oratory class and your inspiration have lived with me all this time. I want to write to you now and tell you what I have done, and tell you I owe it all to you." Well, he told me of working his way through college in Michigan and his graduation from Michigan, and that he was then working for a Master's Degree at Northwestern University, and the following year was to go to Columbia. That is only one testimonial from these young people. I tell you I think we have a beautiful work, all of us, to do, and I am glad to give you this testimony of mine, the gladness and hope and real appreciation that we do after all meet with all around us, and especially from our students; and now I want to say "God bless us, every one."

(Continued applause).

Mr. Humphrey:

Miss Marsland was asked to take ten minutes, and she asked me to keep her within the time, but I did not. Though I have one blunder on my score in this convention, I couldn't strike down so sweet a spirit. We have now just one moment. If any one wishes to bear testimony to the great drama in any possible way, we would be glad to hear it.

Miss Falkler:

I want to say that I believe everything that has been said, because we have experienced every word of it in our own school in Iowa. We give the great plays, and have had the same experiences that Miss Marsland has described. There is one thing I would like to ask. Miss Marsland, when do you practice? We have difficulty in finding suitable time that doesn't interfere with the other work of the school.

Miss Marsland:

We do not practice at night. We practice every Saturday in the year, and near the close, in order that they may get used to the footlights, we use the stage in the evening.

Miss Falkler:

One other thing. I want to say that I think the drama is great not only in high schools, but is great also in teaching little children. We can dramatize stories. I believe the drama is the best method of teaching good expression to little children. I believe they can act out the little story—I do not mean to substitute that for the reading lesson—but if they do act it out and are able to get the situation, then they may take up the story and read it.

The Chairman:

We will now adjourn until the evening session at the Opera House.

Opera House, Oak Park, Illinois
Friday, July 3, 1908

Evening session called to order by President Williams who introduced Mrs. Carrie Jacobs Bond.

Mrs. Bond favored the Association by singing a number of original songs.

(Continued applause).

Mrs. Phoebe Mae Roberts-Hedrick, of Oak Park, then recited "Armgart" by Arnold.

(Applause).

The program for the evening and the convention then closed by Mrs. Bond rendering a number of short songs.

(Applause).

President Williams:

The Convention will now stand adjourned, until the week beginning the last Monday in June, 1909, to meet at Asbury Park, New Jersey.

MINUTES

Of The Board of Directors of the National Speech Arts Association

JUNE 30—JULY 2, 1908

Park Hotel, June 30, 1908

The meeting of the Board of Directors was called to order at 2:30 p. m., by Mr. Robert Irving Fulton, Chairman. Present: Mr. Fulton, Mr. Williams, Mr. Chandler, Mr. Rummell, Mr. Newens, Mr. Kline, Mrs. Irving.

Letter was read by Mr. Rummell from J. Howlett Ross of Victoria, Australia, inquiring in regard to full set of Reports.

Moved by Mr. Williams, seconded by Mr. Chandler that the Secretary write him that a set, excepting report of 1894, can be had for the reduced price of \$10.00.

Mr. Rummell moved the amendment that these reports be sent charges prepaid, seconded by Mr. Kline. Carried.

Motion as amended carried.

Mr. Newens, Chairman of Literary Committee read names of many absent ones, sending regrets.

Mr. Kline, Chairman of Credential and Extension Committee read names for active membership as follows:

Mr. Chas. M. Holt, Minneapolis, Minn.

Mr. Isaac Cochran, Evanston, Ill. (After Sept. 1).

Miss Iva C. Pearce, Rock Island, Ill.

Miss Margaret Slifer Lancaster, 271 Madison Ave., Alton, Illinois.

Mr. C. O. Young, 5829 Calumet Ave., Chicago, Ill.

Miss Myrtle E. Green, Fennimore, Wis.

Mr. Chas. A. Marsh, 1215 Washington Blvd., Chicago, Ill.

Mr. H. M. Wills, Suite G, Ogden Bldg., St. Louis, Mo.

Miss Mary E. Abernethy, 553 W. 67th St., Chicago, Ill.

Mr. E. D. Schonberger, Olivet, Mich.

Mrs. Ellen Megow, 26 Van Buren St., Chicago, Ill.

Mr. Lee Emerson Bassett, Stanford University, Cal.

Miss Laura Falkler, 916 Clay St., Cedar Falls, Ia.

Mrs. Aletta Lent Hagener, 230 Twentieth St., Toledo, O.
Miss Elizabeth V. Iles, Ft. Dodge, Ia.

Mrs. J. Lorraine Truesdell, River Falls, Wis.
E. F. Biddle, Galesburg, Ill.

Mrs. Felix Victor, Boonville, Mo.

Miss Bess M. Winders, Sycamore, Ill.

Miss H. Alice Howell, Lincoln, Neb.

Miss Edith Miller, Pueblo, Colo.

Miss Pearl Walker, Galesburg, Ill.

Miss Conrine Cohn, Chicago, Ill.

John Seaman Garnes, Appleton, Wis.

Miss Alice Huntington Spaulding, Meadville, Pa.

Moved by Mr. Kline, seconded by Mr. Newens, that these be elected to Active Membership. Carried.

Moved by Mr. Williams, seconded by Mr. Newens, that Mr. Victor Felix be elected to active membership. Carried.

Moved by Mr. Newens, seconded by Mr. Kline that Mr. Babbitt be elected to active membership. Carried.

Mr. Kline read the following names for associate members:

Mrs. Irene Schooley Jackson, 102 N. Kenilworth Ave., Oak Park, Ill.

Miss Margaret Stahl, 1018 Croghan St., Fremont, Ohio.

Miss Mabel A. Tuttle Frush, 356 Ontario St., Chicago, Ill.

Mrs. George W. Trout, 434 Forest Ave., Oak Park, Ill.

Mrs. Ella Morton Hall, 106 Wisconsin Ave., Oak Park, Ill.

Miss June Washburn, Berkey, Ohio.

Miss Cora Niel Patten, 4703 Forestville Ave., Chicago, Ill.

Miss Edith Marie Zahringer, 4420 Champlain Ave., Chicago, Ill.

Miss Claire Halsted, New Brunswick, N. J.

Mrs. John W. Broughton, River Forest, Ill.

Miss Mabel M. Grant, 320 Clinton Ave., Oak Park, Ill.

Miss Jeanie B. Hurst, 423 S. East Ave., Oak Park, Ill.

Mrs. Chas. G. Hall, Scoville Place, Oak Park, Ill.

Miss Irma Montgomery Gibson, 855 Park Ave., South Bend, Ind.

Mrs. Lou M. Gibson, 855 Park Ave., South Bend, Ind.

Miss Amelia Frances Lucas, Peru, Neb.

Miss Judd Warrell Wilson, 757 Cass St., Milwaukee, Wis.

Miss Mabel Elizabeth Brown, Albert Lea, Minn.

Adelaide Barsaloux, 6331 Monroe St., Chicago, Ill.

Miss Anna M. Matthews, 429 Clinton Ave., Oak Park, Ill.

Mrs. Lucille Hicks Kelso, Oak Park, Ill.

Miss Cora M. Griffen, River Forest, Ill.

Mrs. J. K. O'Neil, 806 S. 10th Ave., Maywood, Ill.

Mrs. Mary K. Ames Denney, 364 Lake St., Oak Park, Ill.

Miss Mabel Postlewait, 332 Wesley Ave., Oak Park, Ill.

Mr. J. K. O'Neil, 806 S. 10th Ave., Maywood, Ill.

Miss Everilda H. Waters, 1310 Randolph St., Oak Park, Illinois.

Mrs. Lucy Shaw Edwards, Oak Park, Ill.

Mr. William R. Moss, 238 N. Kenilworth Ave., Oak Park, Illinois.

Mrs. Cassius Clark, Mont Clare, Ill.

Miss Helen L. Miller, Oak Park, Ill.
Mrs. H. E. Pettet, 239 S. Kenilworth Ave., Oak Park, Ill.
Mrs. Eva T. Magoun, Oak Park, Ill.
Mrs. Albert Cotsnorth Jr., 318 E. Ontario St., Oak Park, Illinois.
Mrs. Emma C. Crumer, 134 S. Kenilworth Ave., Oak Park, Ill.
Sr. Cecelia, St. Mary's Academy, Leavenworth, Kan.
Mrs. Edwin Hedrick Jr., 399 N. Kenilworth Ave., Oak Park, Ill.
Mrs. Alice Williamson Preston, 302 N. Grove Ave., Oak Park, Ill.
Mrs. Susie C. Dowdy, Searey, Ark
Moved by Mr. Chandler, seconded by Mr. Williams that they be elected to Associate Membership. Carried.
Mr. Williams explained at length his plan of future work for extension, but no action could be taken as Mr. Fulton was obliged to be excused, leaving no quorum.
Meeting adjourned.

(Signed)

Robert I. Fulton, Chairman
Elizabeth Mansfield Irving, Secretary

Park Hotel, Oak Park, Ill., July 1, 1908

Board Meeting called at 2:30 p. m. Mr. Fulton, Chairman. Members present, Mr. Fulton, Mr. Williams, Mr. Booth, Mr. Kline, Mr. Chandler, Miss Marsland, Mr. Humphrey and Mrs. Irving.

Mr. Kline read the report on the following names for active membership:

Miss E. L. Arthur, Chicago, Ill.

Elias Vaughan Day, Oak Park, Ill.

Moved by Mr. Williams, seconded by Mr. Humphrey, that they be accepted as Active Members. Carried.

Mr. Kline read names for Associate Membership as follows:

Miss Anna Watson, Benton Harbor, Mich.

Miss Mabel Risley, Chicago, Ill.

Miss Anna Irene Larkin, Rock Island, Ill.

Miss Marietta La Dell, Toronto, Canada.

Miss Lois M. Fowler, Blandonville, Ill.

Miss Anna Leonardson, Pittsford, Mich.

Miss Katherine A. Crane, Burlington, Ia.

Miss Mary Agnes Mulloy, Kankakee, Ill.

Miss Paula Frahm, Davenport, Ia.

Mrs. Kathryn Windle Harnly, Zion City, Ill.

Moved by Mr. Booth, seconded by Miss Marsland that they be accepted as Associate Members. Carried.

The Treasurer reported:

Receipts

Cash on hand June 28, 1907.	\$213.21
Membership dues.	547.00
Day tickets Convention week.	62.50
Sale of Annual Reports.	52.00
Interest and Exchange.	2.76

Total \$877.47

Expenditures

H. A. Williams, stationery for Toledo Convention	\$ 17.95
Belle Watson Melville.	3.35
R. E. Pattison Kline, Scrap-book.	1.00
Geo. H. Thornton, for reporting and transcribing proceedings of Toledo Convention.	120.00
Berlin Printing Co., Letterheads and envelopes.	1.25
Berlin Printing Co., Correction and electro.	15.00
Miss Miriam Nelke, Postage and typewriting.	11.26
T. C. Trueblood, mailing Reports.	24.62
Richmond, Backus & Co., for printing Reports.	250.85
H. C. Thompson, Letterheads.	5.00
Adrian M. Newens, Postage.	11.25
R. E. Pattison Kline, Postage, envelopes, etc., for Extension work.	53.20
H. A. Williams, Printing, electros, etc.	45.46
T. C. Trueblood, Postage and Expressage on Reports	7.26
R. E. Pattison Kline, Printing tentative and Final Programs	53.05
John Rummell, Treasurer, Postage, Printing, etc.	24.65
Printing circulars and application blanks.	16.00
Robt. I. Fulton, Postage and expressage on stationery	3.50
H. A. Williams, Postage and express charges.	9.46
Balance on hand.	203.36

Total \$877.47

Moved, seconded and carried that this report be accepted.

Moved by Mr. Williams, seconded by Chandler that we have a permanent Committee on Necrology. Carried.

Moved by Mr. Williams, seconded by Miss Marsland that the Committee be elected by the Board. Carried.

Moved by Mr. Williams, seconded by Mr. Rummell that Mrs. Louise Humphrey Smith be elected for five years. Carried.

Moved by Mr. Rummell, seconded by Mr. Williams that Mrs. Grace Dalrimple Clarke be elected for four years. Carried.

Moved by Miss Marsland, seconded by Mr. Kline that Mrs. Ludlam be elected for three years. Carried.

Moved by Mr. Rummell, seconded by Mr. Kline that Minnie Williams Grummond be elected for two years. Carried.

Moved by Mr. Rummell, seconded by Mr. Booth that

Frances Carter be elected for one year. Carried.

Moved by Mr. Humphrey, seconded by Mr. Kline that the appointment of the Press Committee be made the order of the first meeting of the new Board. Carried.

Moved by Mr. Chandler, seconded by Mr. Rummell that when we adjourn, we adjourn to meet at 2:30 p. m., Thursday for one hour. Carried.

Moved by Mr. Kline, seconded by Mr. Chandler to adjourn. Carried.

Robert I. Fulton, Chairman
Elizabeth M. Irving, Secretary

Park Hotel, Oak Park, Ill., July 2, 1908

Meeting of Board of Directors called to order at 2:00 p. m. by Chairman, Mr. Robert I. Fulton. Members present: Mr. Fulton, Mr. Williams, Mr. Newens, Mr. Chandler, Mr. George Williams, Mr. Kline, Mr. Rummell, Mr. Humphrey, Mr. Wickes, Mr. Babbitt, Mrs. Haskell, Miss Marsland, Miss Blood, Mrs. Melville, Mrs. Irving.

Organization of new Board in order, it was moved by Mr. Newens, seconded by Miss Blood that Mr. Hannibal A. Williams be Chairman of the Board of Directors. Carried.

Moved by Miss Blood, seconded by Mr. Babbitt that Mr. Kline be Chairman of Committee of Credentials and Extension. Carried.

Moved by Mr. Newens, seconded by Mr. Chandler that Mrs. Irving be Chairman of the Literary Committee. Carried.

Moved by Mr. George Williams, seconded by Mrs. Melville that Mr. Babbitt be Chairman of Ways and Means Committee. Carried.

The choice of members of Committees resulted as follows:

Literary Committee

Mrs. Elizabeth Mansfield Irving, Chairman, 936 Spitzer Bldg., Toledo, Ohio.

Miss Mary A. Blood, Steinway Hall, Chicago, Ill.

Mrs. Belle Watson Melville, 465 Kenilworth Ave., Oak Prk, Ill.

Mr. Henry Gaines Hawn, Carnegie Hall, New York City.

Mr. Preston K. Dillenbock, Tenth & McGee Sts., Kansas City, Mo.

Mr. James A. Winans, Cornell University, Ithaca, N. Y.

Mrs. Katherine Oliver McCoy, Kenton, Ohio.

Ways and Means Committee

Mr. J. Woodson Babbitt, Chairman, 24 1/2 Bridge St., Newark, N. J.

Mr. Wm. Webster Chandler, Ursinus College, Collegeville, Pa.

Mr. W. K. Wickes, Syracuse High School, Syracuse, N. Y.
Mr. Hannibal A. Williams, 61 S. Union St., Cambridge,
N. Y.

Mr. John Phillips Silvernail, Theological Seminary,
Rochester, N. Y.

Mr. Wm. H. Saunders, 1407 F Street, N. W. Washington,
D. C.

Mrs. Elizabeth R. Walton, 2005 G St., N. W. Washington,
D. C.

Credentials and Extension Committee

Mr. R. E. Pattison Kline, 700 Steinway Hall, Chicago, Ill.
Mr. Robert Irving Fulton, Delaware, Ohio.

Mrs. Fenetta Sargent Haskell, Cuba, Mo.

Miss Miriam Nelke, 245 N. Academy Ave., Provo, Utah.

Miss Laura E. Aldrich, 2393 Kemper Lane, Cincinnati,
Ohio.

Henry Evarts Gordon, Iowa City, Iowa.

T. C. Trueblood, Ann Arbor, Mich.

On account of the election of members of the Board of
1907 and 1908 to other offices, it was discovered that we
must elect two more members.

Moved by Miss Marsland, seconded by Mr. Chandler that
the election of the two members be referred to the Association,
and that these members be on the Credential and Ex-
tension Committee. Carried.

Moved by Mr. Kline, seconded by Mr. George Williams,
that the Literary Committee be elected. Carried.

Moved by Mr. Humphrey, seconded by Mr. George Wil-
liams that the Ways and Means Committee be elected.
Carried.

Moved by Mr. Chandler, seconded by Mr. Humphrey that
the Credential and Extension Committee be elected. Car-
ried.

Moved by Miss Marsland, seconded by Mr. George Wil-
liams that we hold the Meeting in the East next year.
Carried.

Mr. Fulton requested Mr. Hannibal A. Williams to take
the place as Chairman.

Mr. George Williams assumed duties as Secretary.

(Signed)

Robert I. Fulton, Secretary
Elizabeth M. Irving, Secretary

Moved by Mr. Fulton, seconded by Mr. Kline that the
new Press Committee consist of the President of the As-
sociation, Mr. Newens, the Chairman of the Board of Direc-
tors, Mr. Hannibal A. Williams, and the Chairman of the
Literary Committee, Mrs. Elizabeth Mansfield Irving. Car-
ried.

Moved by Mr. Fulton, seconded by Miss Blood that the
Board of Directors suggest to the Association that the next
Annual Meeting of the Association be held in Asbury Park,
N. J. Carried.

Moved by Mr. Fulton, seconded by Mr. Chandler that the Board of Directors adjourn to 2:30 p. m., Friday, July 3, 1908. Carried.

(Signed)

Hannibal A. Williams, Chairman
George Williams, Secretary

Park Hotel, Oak Park, Ill., July 3, 1908

The meeting of the Board of Directors of the National Speech Arts Association was called to order by Mr. Williams. Members present: Mr. Williams, Mr. Wickes, Mr. Chandler, Mr. Rummell, Mr. Kline, Mr. Humphrey, Mr. Newens, Mr. Gordon, Mr. Babbitt, Mrs. Melville, Mrs. Haskell, Mrs. Irving.

Mr. George Williams, Secretary, being absent, Mrs. Irving was requested to continue as Secretary.

Minutes of the last meeting were read. Moved by Mr. Rummell, seconded by Mr. Humphrey that the minutes be adopted. Carried.

Moved by Mr. Rummell, seconded by Mrs. Haskell that Mr. Gordon be the Editor of the Report of this Convention. Carried.

Moved by Mr. Chandler, seconded by Mrs. Melville, that State Representatives be appointed by President and Chairman of Board of Directors. Carried.

Chairman of Credentials and Extension Committee reported Mrs. Letitia Kempster for active membership.

Moved by Mr. Rummell, seconded by Mr. Wickes that she be elected to active membership. Carried.

The names of Mrs. Nellis Lasson and Mr. C. Edgar G. Frazier were reported for Associate Membership.

Moved by Mr. Humphrey, seconded by Mrs. Haskell that they be elected to Associate Membership. Carried.

Moved by Mr. Rummell, seconded by Mrs. Melville that the one mailing the reports send to the Treasurer for complete list of names and addresses before mailing them. Carried.

Moved by Mr. Rummell, seconded by Mr. Kline that the Secretary notify the Custodian of Reports that there are reports to members due as follows:

Mrs. Edith S. Lueders, 700 Steinway Hall, Chicago, Ill.

Mrs. M. B. Martin, Swanton, Ohio.

Mrs. Susan H. Bingham, Valentine Ave., Fordham, N. Y.

Mrs. Emma L. Ostrander, 1100 M. Street, N. W. Washington, D. C.

Mrs. Fenetta Sargent Haskell, 3132 Washington Ave., St. Louis, Mo.

Moved by Mr. Newens, seconded by Mr. Humphrey that papers furnished by Mr. Wickes and Miss Blood for this Convention be published in pamphlet form to the extent of one hundred copies each.

Mr. Kline moved the amendment that we have two

hundred fifty copies each, seconded by Mr. Rummell and carried. Motion as amended was then carried.

The Chairman then asked if there were any members that would buy a set of reports. Mr. Gordon and Mr. Babbitt responded they would each take a set.

Moved by Mr. Gordon, seconded by Mr. Newens that the Chairman of the Board be empowered to borrow money, if necessary to meet the bills of the Association. Carried.

The Secretary reported T. C. Trueblood and Henry E. Gordon, the other members elected to the Board of Directors.

Moved by Mrs. Melville, seconded by Mr. Humphrey to adjourn. Carried.

(Signed)

Hannibal A. Williams, Chairman

Elizabeth M. Irving, Secretary, pro tem.

LIST OF MEMBERS

Arranged Alphabetically Under Three Heads—Honorary,
Active and Associate

Honorary Members

- *Alger, Rev. William Rounseville, Boston, Mass.
- *Bell, Alexander Melville, Washington, D. C.
- *Brown, Moses True, Sandusky, Ohio.
- Emerson, Dr. Charles Wesley, Millis, Mass.
- *Murdock, James E., Cincinnati, Ohio.
- Ross, William T., San Francisco, Cal.
- Russell, Rev. Francis T., Soldiers' Home Postoffice, Grand Rapids, Mich.
- *Zachos, Dr. J. C., New York City, N. Y.

Active Members

- Abbott, Frederick, State Normal School, Warrensburg, Mo.
- Abernethy, Miss Mary E., 553 W. 67th St., Chicago, Ill.
- Adams, Mrs. J. L., 1309 Grand Ave., Alma, Mich.
- Aldrich, Miss Laura E., 2393 Kemper Lane, Cincinnati, O.
- Arthur, Miss E. L., 4756 Vincennes Ave., Chicago, Ill.
- Babbitt, J. Woodson, 24 1/2 Bridge St., Newark, N. J.
- Baker, Mrs. Bertha Kunz-Hamilton Park, New Brighton, N. Y.
- Bassett, Mr. Leo Emerson, Stanford Univ., Stanford, Cal.
- Belle, Miss Angela, 2039 E. 69th St., Cleveland, O.
- Biddle, Mr. E. F., Missouri Valley College, Marshall, Mo.
- Bingham, Miss Susan H., 2481 Valentine Ave., Fordham, N. Y.
- Blood, Miss Mary A., Steinway Hall, Chicago, Ill.
- Bolt, Mrs. Mildred, 1191 Jackson Ave., Detroit, Mich.
- Booth, Prof. E. M., 417 Fullerton Ave., Chicago, Ill.
- Brown, Prof. Frank E., 2829 Brattleboro Ave., Des Moines, Iowa.
- Brown, Miss Hallie O., Homewood Cottage, Wilberforce, O.
- Burnham, Mrs. A. G., 123 W. Everett St., Dixon, Ill.
- Burns, Mrs. Howard, Carrollton, Ill.
- Caldwell, Miss F. M., 764 N. 41st St., Philadelphia, Pa.
- Carter, Mrs. Francis, 161 W. 81st St., New York City.
- Caskey, Prof. Wm. G., Oberlin College, Oberlin, Ohio.
- Chandler, Prof. W. W., Ursinus College, Collegeville, Pa.

*Deceased.

Cochran, Mr. J. M., Evanston, Ill.
Cohn, Miss Corinne, 4803 Ind. Ave., Chicago, Ill.
Colburn, Miss Bertha L., 112 W. 90th St., New York City.
Crane, Miss Katherine A., 816 Court St., Burlington, Ia.
Cumnock, Prof. R. L., Evanston, Ill.
Day, Mr. Elias Vaughn, 40 Quick Ave., Oak Park, Ill.
Day, Mrs. Janet, 101 S. 3rd St., Janesville, Wis.
Decker, Miss Alice, 22 W. 11th St., New York City.
Dennis, Mr. W. C., 807 S. 7th St., Oskaloosa, Iowa.
Eastman, Miss Grace, 2043 E. 71st St., Cleveland, O.
Eden, Tatim, Miss M.
Ewards, Mrs. Mabel W., 1464 Marion St., Denver, Colo.
Elwell, Miss Jean B., 31 E. Church St., Xenia, Ohio.
Ewing, Mrs. Lillie L. Leavitt, Franklin, Colo.
Falkler, Miss Laura E., Normal School, Cedar Falls, Ia.
Fee, Miss Margaret E. S., State Univ., Vermillion, S. Dak.
Fisher, Mrs. Laura E., 9226 Phillips Ave., Chicago, Ill.
Fisher, Arthur J., Quincy, Ill.
Frahm, Miss Paula, 709 E. 15th St., Davenport, Iowa.
Forsythe, Louise, Buchtel College, Akron, Ohio.
Frush, Mrs. Mable Tuttle, 356 Ontario St., Chicago, Ill.
Frazier, E. G., Lawrence, Kansas.
Frankle, Mrs. Geo. J., 4945 Washington Ave., St. Louis, Mo.
Fulton, Prof. R. I., Delaware, Ohio.
Gammond, Mrs. Minnie W., 230 Chestnut St., Rochester, N. Y.
Garnes, Prof. John S., Laurence Univ., Appleton, Wis.
Gillespie, Mrs. Emma W., 534 Morrison St., Portland, Ore.
Gordon, Prof. Henry E., Iowa State Univ., Iowa City, Ia.
Green, Miss Myrtle E., Fennimore, Wis.
Hagener, Mrs. Aletta Lent, 230 20th St., Toledo, O.
Hanson, Miss Ellen, Oxford College, Oxford, Ohio.
Haskell, Mrs. Fennette Sargent, 332 Washington Ave., St. Louis, Mo.
Haskins, Mrs. Mary E., Schmidt Bldg., Toledo, O.
Hawley, Mrs. Lillian, 712 E. 4th St., Chicago, Ill.
Hawley, Mrs. Katherine W., Zion City, Ill.
Hawn, Henry G., 442 Clarion Ave., Brooklyn, N. Y.
Hollister, Richard D. T., Univ. of Mich., Ann Arbor, Mich.
Holt, Chas. M., Minneapolis School of Oratory, Minneapolis, Minn.
Howell, Miss H. Alice, Lincoln, Neb.
Hughes, John J., Bloomfield, N. J.
Humphrey, Albert S., 40th and Magee Sts., Kansas City, Mo.
Hurst, Miss Jeanie B., Henderson, Mich.
Iles, Miss Elizabeth S., Ft. Dodge, Ia.
Irving, Mrs. Elizabeth Mansfield, 936 Spitzer Bld., Toledo, Ohio.
Jenkins, Miss Lucy, Monnett Hall, Delaware, Ohio.
Karn, Miss Agnes E., 1409 Cherry St., Toledo, O.
Kellogg, Miss Elsie, 310 S. 5th St., East Missoula, Mont.

Kellogg, Miss Ruth E., 310 S. 5th St., East Missoula, Mont.

Kenyon, G. Elmer L., 34 Washington St., Chicago, Ill.

Kline, R. E. Pattison, 703 Steinway Hall, Chicago, Ill.

La Delle, Miss Marietta, 392 Manning Ave., Toronto, Canada.

Lanchaster, Mrs. Margaret S., Alton, Ill.

Larkin, Miss Anna Irene, 556 Elm St., Rock Island, Ill.

Larson, Miss Millie, 46 Chicago Ave., Kankakee, Ill.

Lash, Miss Bertha B., 311 Wabash Ave., Chicago, Ill.

Latham, Miss Azubah, 430 W. 118 St., New York City.

Lathers, Prof. J. Stewart, State Normal College, Ypsilant, Mich.

Laughton, Mrs. Marie W., Pierce Bld., Copley Sq., Boston, Mass.

Leach, Alfred E., Baker Univ., Baldwin, Kansas.

Leonardson, Miss Anna, Pittsfield, Mich.

Livingstone, Miss Mabel Joy, Mantique, Mich.

Lounsberry, Miss Daisie E., 408 Rochester St., Fulton, N. Y.

Lueders, Mrs. Edith E., Steinway Hall, Chicago, Ill.

Ludlum, Mrs. May H., 4452 W. Bell St., St. Louis, Mo.

Lynn, Miss Victoria, Arlon, Iowa.

Mahan, Miss Parmelia C., Lexington, Ill.

Macomber, Miss Esther, Univ. of the Pacific, College Park, San Jose, Cal.

Makepeace, Miss Grace E., 1019 Starkweather Ave., Cleveland, Ohio.

Mannheimer, Miss Jennie, Lyric Theatre Bld., Cincinnati, Ohio.

Marlin, Mrs. M. R., Swanton, Ohio.

Marsh, Mr. Chas. A., 1215 Washington Boul., Chicago, Ill.

Marsland, Miss Cora, State Normal School, Emporia, Kans.

Mason, Miss Fannie P., 90 Farnsworth Ave., Detroit, Mich.

Mehring, Miss Caroline C., 4200 McPherson Ave., St. Louis, Mo.

Metcalf, Prof. Fredric, Marion, Ind.

Megow, Mrs. Ellen D., 26 Van Buren St., Chicago, Ill.

Melville, Mrs. B. W., Oak Park, Ill.

McCoy, Mrs. Katherine Oliver, Canton, Ohio.

McMahon, Mrs. M. L., 1504 W. Bancroft St., Toledo, O.

McQuestin, Miss Gertrude I., Plymouth, N. H.

McIntyre, Miss Carrie, 296 Church St., Chillicothe, O.

Morgan, Mrs. Christeine N., 805 E. Taylor St., Portland, Oregon.

Morse, Mrs. Lillie Wood, 117 W. 58th St., New York City.

Miller, Miss Edith L., 1317 Court St., Pueblo, Colo.

Mulloy, Miss Agnes Mary, 203 4th Ave., Kankakee, Ill.

Nadal, Mrs. Thomas W., Olivet, Mich.

Neff, Miss Mary S., 2413 Auburn St., Cincinnati, O.

Neff, Dr. Silas S., Neff College, Philadelphia, Pa.

Nelke, Miss Miriam, 245 N. Academy Ave., Provo, Utah.

Newens, Mr. Adrian M., Ames, Iowa.

Noble, Mrs. Edna C., Cromwell, Conn.

Noel, Miss J. F., Lexington, Mo.
Oberndorf, Mrs. Leonora, 95 79th St., Brooklyn, N. Y.
Ostrander, Miss Emma L., 1100 M. St., Washington, D. C.
Owen, Miss Grace A., State Normal Univ., Normal, Ill.
Pearce, Miss Iva, Augustana College, Rock Island, Ill.
Perry, Edward P., Grand and Franklin Ave., St. Louis, Mo.
Phillips, Arthur E., Kimball Hall, Chicago, Ill.
Pearson, Paul M., Swarthmore, Pa.
Puffer, Mrs. Priscilla, 103 Gainsboro St., Boston, Mass.
Ramsdell, Miss Leila R., Newburg, N. Y.
Randolph, Miss Mabel F., 1212 Madison Ave., Toledo, O.
Reed, Mrs. Frank A., 387 Hubbard Ave., Detroit, Mich.
Reed, Miss Helen Jean, 186 Oakland Ave., Spartanburg, S. C.
Ridgeway, Miss Katherine, 6 Beacon St., Boston, Mass.
Ripont, Mrs. Adele, 15 Albin St., Buffalo, N. Y.
Risley, Miss Mabel, 1083 Warren Ave., Chicago, Ill.
Ross, J. Howlett, 508 Albert St., E. Melbourn, Victoria, C. A.
Rummell, John, 101 Hamilton St., Buffalo, N. Y.
Ryan, John G., Iowa College, Grinnell, Iowa.
Saunders, Wm. H., 1407 F. St., Washington, D. C.
Schermer, Miss Frances M., 3 Prospect Place, Coopers-town, N. Y.
Schonberger, E. D., Olivet, Mich.
Scott, John R., Columbia, Mo.
Shedd, Mrs. Louise P., 174 Maple St., Springfield, Mass.
Shoemaker, Mrs. J. W., Temple Bld., Philadelphia, Pa.
Shoemaker, C. C., 923 Arch St., Philadelphia, Pa.
Silvernail, John P., Theological Sem., Rochester, N. Y.
Smith, Mrs. Louise Humphrey, 1809 Euclid Ave., Berkeley, Cal.
Sonn, Miss E. Marie, 282 Park St., Newark, N. Y.
Southwick, Mrs. Josie E., 239 Huntington Ave., Boston, Mass.
Spaulding, Miss Alice H., Allegheny College, Meadville, Pa.
Stebbins, Miss Helena, 45 7th Ave., Brooklyn, N. Y.
Stahl, Miss Margaret, 1018 Croghan St., Freemont, O.
Starkey, H. E., Jefferson, O.
Trueblood, Thos. C., Univ. of Mich., Ann Arbor, Mich.
Truesdell, Mrs. J. Lorraine, River Falls, Wis.
Tucker, Mrs. Anna P., Tucker School Exp., Cleveland, O.
Turner, Mr. A. E., Wesleyan School Exp., University Pt., Lincoln, Neb.
Victor, Mr. Felix.
Victor, Mrs. Felix, Boonville, Mo.
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Walton, Mrs. Elizabeth R., 2005 G. St., Washington, D. C.
Watkins, Mr. D. E., 39 S. Prospect St., Akron, Ohio.
Whitmore, Mrs. Opel L., Tucson, Oregon.
Williams, Mrs. H. A., Cambridge, N. Y.
Williams, H. A., Cambridge, N. Y.
Williams, Geo. C., Ithaca, N. Y.
Wills, H. M., Odeon Bld., St. Louis, Mo.

Winans, James A., Cornell Univ., Ithaca, N. Y.
Winders, Miss Bess M.
Wisner, Miss Rowena, 1309 Seventh St., New Orleans, La.
Young, Mr. C. O., 5829 Calumet Ave., Chicago, Ill.
Zachos, Miss M. H., 117 W. 58th St., New York City.

Associate Members

Barsaloux, Miss Adelaide, 6331 Monroe St., Chicago, Ill.
Broughton, Mrs. John W., River Forest, Ill.
Brown, Miss Mabel E., Albert Lea College, Albert Lea, Minn.
Cecelia, Sister, St. Mary's Acad., Leavenworth, Kan.
Cecelia, Sister M. De Chantal, St. Mary's Acad., Leavenworth, Kan.
Clark, Mrs. Cassius M., Mont Clare, Ill.
Crummer, Mrs. Emma C., 134 S. Kenilworth Ave., Oak Park, Ill.
Cotsworth, Mrs. Albert Jr., 318 E. Ontario St., Oak Park, Ill.
Clark, Cassius M., Mont Clare, Ill.
Denney, Mrs. Mary K. Ames, 364 Lake St., Oak Park, Ill.
Dowdy, Mrs. Susie, Searcy, Arkansas.
Eckert, Miss Addah, Maumee, Ohio.
Edwards, Mrs. Lucy Shaw, 1 Elizabeth Court, Oak Park, Illinois.
Eldredge, Mrs. B. P., 169 Columbia Ave., Rochester, N. Y.
Fowler, Miss Lois M., Blandinsville, Ill.
Gibson, Miss Irma M., 855 Park Ave., South Bend, Ind.
Gibson, Miss Lou M., 855 Park Ave., South Bend, Ind.
Grant, Miss Mabel M., 320 Clinton Ave., Oak Park, Ill.
Griffen, Miss C. M., River Forest, Ill.
Hall, Mrs. Ella Morton, 106 Wisconsin Ave., Oak Park, Ill.
Hall, Mrs. Chas. G., Scovith Place, Oak Park, Ill.
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Harnly, Mrs. K. W., Zion City, Ill.
Hedrick, Mrs. Edwin Jr., 300 N. Kenilworth Ave., Oak Park, Ill.
Jackson, Mrs. Irene Schooley, 102 N. Kenilworth Ave., Oak Park, Ill.
Kelso, Mrs. L. H., Oak Park, Ill.
Lucas, Miss Anna F., State Normal College, Peru, Neb.
Mathews, Miss Anna M., 429 Clinton Ave., Oak Park, Ill.
Magoun, Mrs. Eva F., Oak Park, Ill.
Miller, Miss Helen L., 239 S. Kenilworth Ave., Oak Park, Ill.
Moss, Wm. R., 238 So. Kenilworth Ave., Oak Park, Ill.
*O'Neill, Mrs. J. K., 806 S. 10th Ave., Maywood, Ill.
O'Neill, Mr. J. K., 806 S. 10th Ave., Maywood, Ill.
Postlewait, Miss Mabel, 332 Wesley Ave., Oak Park, Ill.
Patten, Miss Cora Mel., 4703 Forestville Ave., Chicago, Ill.
Pettet, Mrs. H. E., Kenilworth Ave., Oak Park, Ill.
Preston, Mrs. Alice W., 362 Grove Ave., Oak Park, Ill.

Trout, Mrs. Geo. W., 434 Forrest Ave., Oak Park, Ill.
Washburn, Miss June, Berkley, Ohio.
Waters, Miss Everelda H., 1310 Randolph St., Oak Park,
Illinois.
Watson, Miss Anne, Benton Harbor, Mich.
Wilson, Miss Judd Norrell, 757 Cass A., Milwaukee, Wis.
Zahringer, Miss Edith Marie, 4420 Champlain Ave., Chi-
cago, Ill.

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PROCEEDINGS
OF THE
National Speech
Arts Association

Eighteenth Annual Convention

Held at

Asbury Park, New Jersey
June 28-July 2,
1909

OFFICIAL REPORT